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filmindia

NOVEMBER 1948

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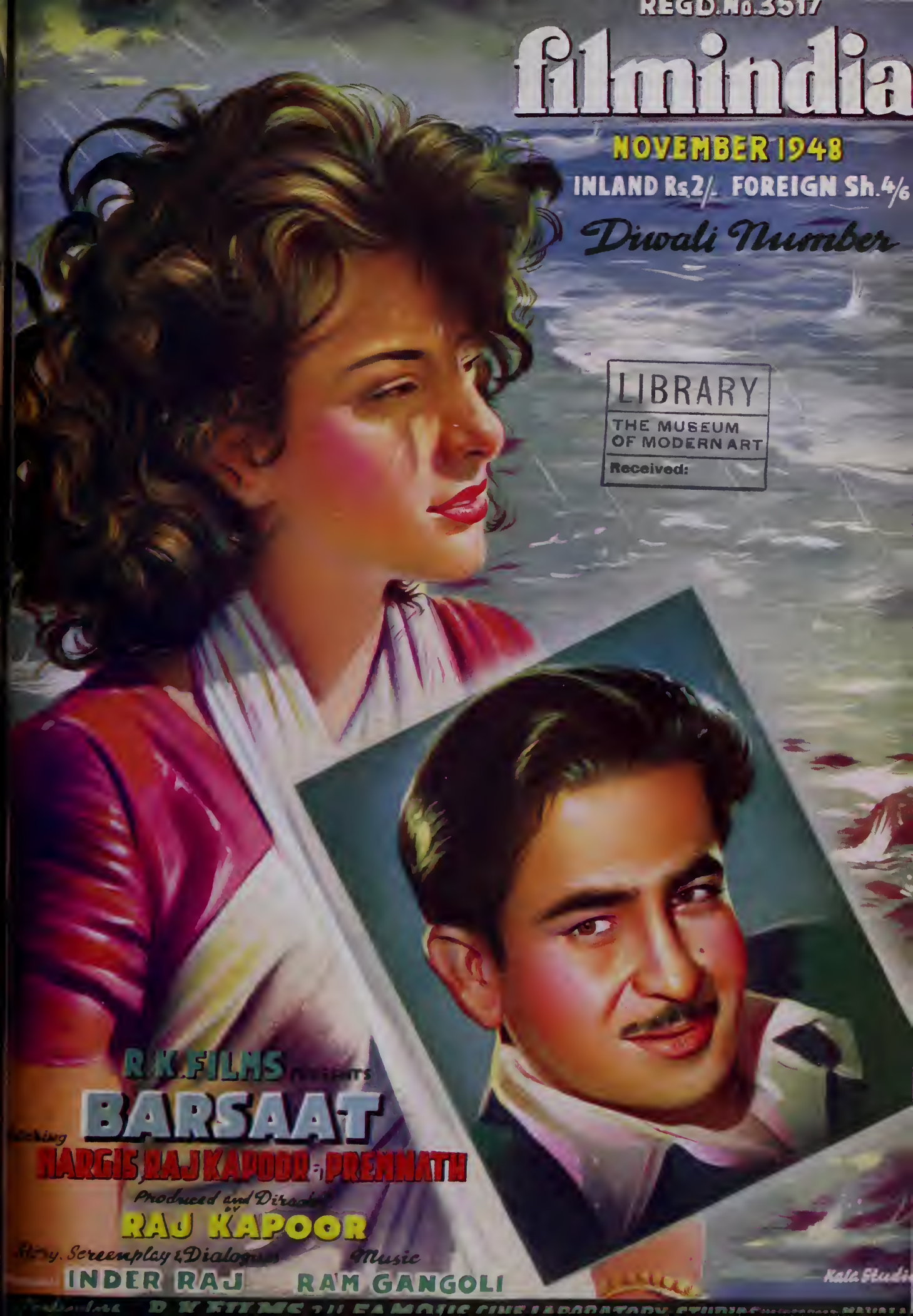

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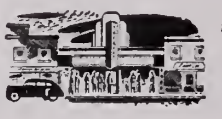

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Bolshevism Through Films

Time and again we find the leaders of our Congress Socialist parties vomitting some seasonal bile against Communists in India. When the Communists in become too inconvenient our popular ministers ve their nails temporarily by offering them state itality in public prisons.

Very recently the Communists took a short-lived re- sal in proletarian ruling by capturing two districts e Hyderabad State. The Indian army, which badly s any sense of humour when on the march, as the m recently discovered to his cost, disturbed the erst- e paramountcy of the Communists and sent the Red . running like rabbits, underground, the region where xism thrives unseen and undisturbed.

We are, however, not concerned with the activities ie Communists in the field of politics, even though n's shadow has stretched from Malaya to Manchuria rubs shoulders with us in Burma. We have a crowd rofessional politicians to attend to this menace h is staring our freedom in the face in almost every of life—from love to labour.

Due to lack of foresight and concerted action to p out Communism in our country, the Communist s in the country are multiplying fast and now quite w of them are firmly established in our film field r the guise of cultural friendship.

Some years back the "friendly" Russians establish- n organization called "The Friends of the Soviet on" and managed to acquire the smiling patronage quite a few Congressmen and even induced one deep- Congressman, like Syed Abdulla Brelvi to accept chairmanship of the Organization. Securing Brelvi a master-stroke of Soviet strategy. No one in the ld can associate blood and Bolshevism with the gen- soft-voiced Brelvi who has never used anything but words in a life-time of journalism, even through our fight of freedom with the British.

With the establishment of "The Friends of the iet Union", began the systematic cultural poisoning ur people. Cheaply priced books and other litera- on Communism flowed into the country by thou- ls; monthly magazines and weekly periodicals came existence in different Indian languages; exhibitions e organized month after month in different Indian ns to propagate the Soviet way of life and finally films were brought into India to enter Indian hearts through their eyes and ears by showing to our ignorant masses the last 'paradise' on earth.

For all appearances, the "Friends of the Soviet Union" keeps itself aloof from the political Communist party in India, even though R. M. Jambhekar, a deep-dyed Communist, edits "Indo-Soviet Journal", a monthly magazine published by the "Friends of the Soviet Union". There is a general shortage of paper in our country and newsprint is rationed to our dailies and other national periodicals, but there is evidently enough paper to print Soviet periodicals like "Indo-Soviet Journal" and "People's Age" in several languages simultaneously all over the country.

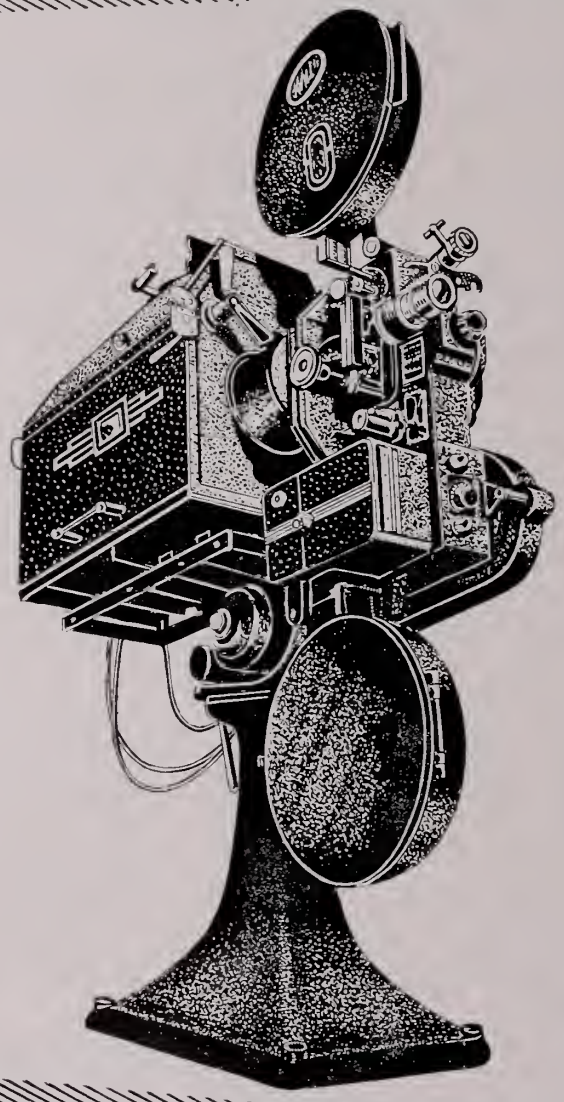
But the biggest miracle of the 20th Century, is that the Indian Communists and these "Friends" can publish all these papers regularly every week or every month in different languages without any money and without any advertising revenue.

Of course, the money which these "Comrades" collect by sale of books and exhibition of films doesn't go out of the country on the delicately sentimental principle of Indian money for Indians and the money is in turn used to print more such literature and hold more cultural exhibitions.

In 1943, Russian V. G. Sayadiants first came to India and established "Asia Films of China". "Asia" and "China"—two words which Pandit Jawaharlal Nehru loves and dreams about. Hadn't Pandit Nehru met the Chiangs of China and been charmed by the personality of Madam Chiang Kai-shek? After that, surely, no one must suspect any possible Communism in the "Asia Films of China", seeing that the "Films" were sandwiched between "Asia" and "China". India and China are twin heirs of Oriental culture and though Russia was never a part of our Oriental heritage, as a hospitable race we could not possibly stop Sayadiants from coming to India, with "Asia" and "China" on his coat lapels. Sayadiants, the Soviet film man, knew his way to India and he came the China way though it was a bit circuitous.

With the Chinese Poppy in his buttonhole, the charming and hospitable Sayadiants soon collected a number of local admirers who saw and admired several Soviet cultural films which the ever-smiling, obliging Sayadiants had managed to obtain with "great difficulty".

The Picture of Perfection



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Quite a number of Congressmen were also seduced atronize these pictures from time to time including a few of our hard-worked ministers who always free relaxation.

Sayadiants soon threw the mask away. China had d his purpose and he now announced the establish- of "The Soviet Film Distributors". The Soviets had the war and Sayadiants was now the cultural repre- itive of the victors.

A couple of years ago another Russian. Nicholia esky, came to India in right royal Soviet robes as official representative of the Ministry of Cinemato- hy. U.S.S.R. to do his bit and of course help Saya- ts. There was no dope left in the Chinese Poppy Sayadiants now wears the Hammer and Sickle in his nhole with the gentle. soft-voiced Congressman vi still the chairman of the "Friends of the Soviet n" organization and the Congress ministers still nitted to the policy of wiping out the Communists. that a strange anomaly? But that is Indian life, a n of conflicting patterns, in which a Congressman ten loses sight of his country's ideals.

What have these Russians been doing all these years ur country? They have shown several Soviet films ur country and helped their political counter-parts e country to emphasize the paradise that Russia is osed to be under Stalin and Communism. So far have shown in our country more than 21 pictures ding several documentaries like "Leningrad", "Peo- Avengers", "Sevastopol", "Defence of Moscow", lingrad", "Berlin" and "May Day" which are all ned to emphasize the bravery, the chivalry and the ial qualities of the Soviets. These films also give a plete picture of Stalin's terrific war machine which oralised the German people and is in turn expected demoralise the Indian people whenever the Indian munists are finally ready for their long planned re- tion. According to the Communists the seeds of fear been sown in our country with these war docu- taries.

As against this fear-complex, there is the olive ch of peace and culture proffered to those wise ans who choose to follow the Communist ideologies resented in pictures like: "Childhood of Maxim y", "Musical Story", "Law of the Great Love", ring Song", "Four P.M.", "General Suvarov", "Peter Great", "Professor Mamlock", "Tanya", "After the ", "Zoya", "Christmas Eve", "She Defends Her ntry", "Masquerade", and "Stone Flower".

The last one, a colour film, is dubbed with Hindus- dialogue and is naturally intended to cover the le of India. Very recently three more colour films: umph of Youth", "The Happy Bride" and "Glory to cow" were shown in Bombay and they drew crowds ruse of the wide publicity given to them. No Soviet ure, however clean, can be completely free from So- propaganda and it is not surprising to find all these ures presenting one aspect or other of Soviet life and logy in flattering terms thus commending in unmis- ble terms the Soviet way of life to Indians.

Beguiled by Sayadiants's smiling ways even some of

Vladimar S. Sayadiants, our Soviet friend in India, who is spreading Soviet culture in our country.

our provincial governments have purchased quite a few "educational" and "informative" Soviet films for exploi- tation in their provinces. Of course, the "education" and "information" in these films have a strictly Soviet smell. But some of our popular ministers not only seem to have lost their sense of smell but also their commonsense to realize that the money that was paid in purchasing these Soviet films is being used in turn in doing more Soviet propaganda in the country. While the benefits of the "educational" and "informative" aspects of these films will always remain doubtful, the fact that these films will propagate the Communist ideology cannot be overlook- ed.

Strange as it may sound, the firm, that distributes these Soviet films in India, is owned by a multi-million- aire, whose own life was the very antithesis of the Soviet ideology. We regret to find this firm, as a well-financed, powerful organization, using all its influence to popula- rize Soviet films all over the country by obtaining exhi- bition for them in Indian theatres and thus crowning the pioneering efforts of Sayadiants with success.

Sayadiants and Livitesky are so much encouraged by this unexpected backing from unexpected quarters, that they have now established a permanent dubbing unit at the Famous Cine Laboratories in Bombay, owned by Rungta, another multi-millionaire, for dubbing Soviet films with dialogue in Hindustani and other Indian languages.

All this is, of course, done under the cultural guise

MOTION PICTURE INDUSTRY in Amercia and the rest of the world received a new fillip when RCA came into existence nearly 30 years ago. Producing for the cinemas and film studios every equipment that they stood in need of, RCA contributed to the development of the industry to its present size. Today, RCA's advance knowledge and long experience, their close study and constant research, are at the service of every film producing country in the world.

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iss Ala Sayadiants, the charming daughter of Sayadiants, helps her father to spread Soviet culture in India.

promoting better relations between Indians and the ussians, our dangerous neighbours.

And how do the "friendly" Soviet people treat the ndians from whom they get so much courtesy, hospitaty and tolerance, as has been extended to the Soviet ictures in India during the last seven years?

Some time back through official sources we sent to ussia some films like "Milan", "Dharti-ke-Lal", "15th ugust" and several other short films, produced by the nformation Films of India, on cultural subjects like Inian dances, architecture, handicrafts, heritage etc., but othing has been heard of them since. They have just isappeared behind the Iron Curtain. Is the Soviet riendship only a one-way affair?

Apart from the social and political havoc caused by ese Soviet films, let us now see how they affect our inigenous film industry. Seeing that a leading firm of ndian distributors, controlling a number of Indian picures and a large theatre circuit in addition, has now got self interested financially in the exploitation of Soviet lms, it is no wonder that two pictures: "The Triumph f Youth" and "The Happy Bride" got an immediate reease at the Capitol in Bombay while dozens of Indian ictures are waiting for release since years. The story n other towns will be very much the same and these Soviet films will be pushed in preference to Indian films because the Indian distributors get as much as 50% of their collections as against 20% on Indian films. Capitalists will make money anyhow, even from Soviet propaganda and the Communists don't mind who makes the money temporarily so long as they can rob it all in the end.

But in this temporary conspiracy between the capitalists and the Communists, our indigenous film industry stands to lose a lot. In fact, with K. M. Modi chaperoning British pictures dubbed in Hindustani and the Sayadiants—Livitesky combine pushing Soviet films also in Hindustani and other languages, our own film industry is going to lose more than 25% of its present playing time, apart from the huge loss in revenue. The two Russian films, "Triumph of Youth" & "Happy Bride" collected over Rs. 10,000/- in a single week at the Capitol in Bombay, more money than the average Indian picture collects usually.

If our film people are any businessmen, these facts and figures should open their eyes wide to the menace which some of their own members have sprung on their interests and on our film industry in general.

These Modis, Rungtas and others must be checked and immediately if our film industry is to survive at all. The tall-talking president of the producers, Chandulal Shah, who is wasting his intelligence and energy in forming a morality club for immoral producers, must move heaven and earth to stop this menace to our film industry otherwise we won't have even immoral producers left. He can do it by enforcing on his colleagues some national morality in business which we so badly need in the early years of our freedom.

And again we say: to attack is the only defence left to us now.

BOLSHEVIK TACTICS

Though "The Friends of the Soviet Union" who had staged a demonstration in Bombay against "Iron Curtain" when it was released at the Strand recently, could not do more than distribute some Russian-smelling handbills owing to Minister Morarji's armed police squad, their counter-parts in Colombo seem to have fared better.

News comes to us that at the screening of the picture "Iron Curtain" in a Colombo theatre, someone threw some inflammable material at the screen with the result that the screen caught fire and was burnt down.

That is how our Soviet "friends" spread their "friendly" culture in our country.

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MODI SOAP WORKS, MODINAGAR U.P.

M P.

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

S COMPLIMENTARY PASSES!

One thing we like about Home Minister Morarji ai is his utter sincerity of purpose. Minister Morarji n right earnest about his none-too-easy administrative the way we find him attending to all the complaints ring in from every nook and corner of the province. wish we could say as much about the Home Ministers other provinces who seem to be too quiet for their ts, at least in the film field where quite a few annoy- cobwebs have yet to be cleared.

We understand that Minister Morarji has issued a h directive to the Commissioner of Police to enforce tly Government's order in respect of the misuse of plimentary passes by the police personnel and other rnment officials.

Ve have, however, another point of view to present to Home Minister and similar ministers in other pro- ces. Why should the producers, the distributors and exhibitors be at all permitted to issue complimentary ses during the run of a picture for standard shows, ng that our government loses entertainment tax on h free admissions?

It is a well-known practice that a complimentary s is usually issued for four persons to be admitted in balcony. These passes are issued by the producer he picture for journalists, his production staff, censor rd staff, friends and relations; by the distributor of picture for journalists again, his staff, poster boys, nds and relations and by the theatre-man for his well- hers, guardians of law, municipal staff, families of his f and for his "jatwallas" who refuse to spend on mthi" pictures—all their money being reserved for Metro, the Regal, the New Empire and the Eros.

In an average run of six weeks of a picture in Bom- as many as 1200 such complimentary passes admit- g nearly 5000 persons in the balcony and the reserved ss are issued from all these three sources. It doesn't d a wrangler of mathematics to calculate the loss of ertainment Tax on such complimentary passes at a gle theatre for a single picture.

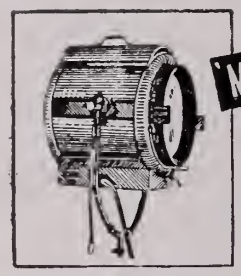
A film studio usually employs between 400 and 500 sons during production of a picture. All these ple have families and friends and all of them demand e passes for pictures produced in their studio. There over 200 journalists who call themselves film critics l who need free passes for themselves and their people. r 150 poster boys are also given free passes in addi- to their wages. Then the Lalls and Bhais of pro- tion and distribution have their personal friends, re- ons in scores not counting the Nowrojis and Pestonjis ached to the theatre-owners and managers who are stly Parsis. Add to these the staff of the Electrical gineer to the Government, the staff of the Municipal lth Department and quite a few other officers from the police and other public departments and imagine the constant loss to the provincial exchequer in Entertain- ment Tax.

Another evil is the slide advertising. Every cinema carries between 30 to 50 advertising slides to be shown before the show and during the intervals. Sometimes even more than 50 such slides are shown in a popular theatre. This slide advertiser pays to the theatre-man from Rs. 100/- to Rs. 200/- per slide per month and is in turn given by the theatre-owner a free complimen- tary pass for 4 persons to be used once a week apparent- ly for checking the exhibition of his slide.

Assuming an average of 30 slides per theatre at an average of Rs. 150/- per month the theatre-man earns Rs. 4500/- per month while the producer loses 180 seats per month (30x1x4)—all balcony seats.

Bombay has over 60 cinemas, all carrying advertis- ing slides, which cost the producers nearly 28,800 free seats per month merely for slide advertisers. As all these are balcony seats, is it difficult to calculate the loss in Entertainment Tax on this single item every month?

This good-looker, Husna, will be seen once again in "Dhanwale", a social production of Gita Pictures.



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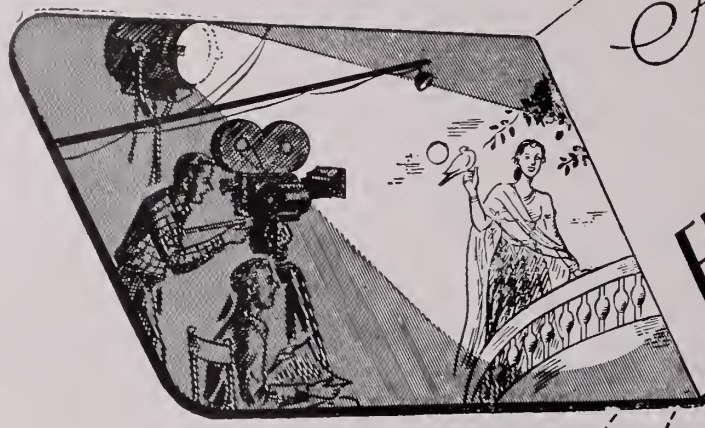

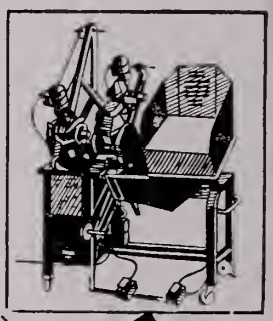

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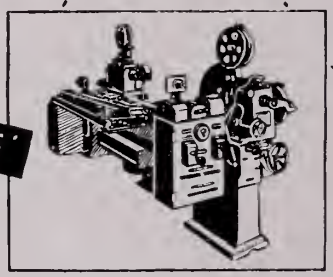

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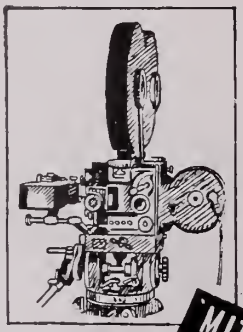

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- abroad, because together they help the Film Industry to
- give you Perfect entertainment.

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Motion Picture Sound Engineers

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CALCUTTA — MADRAS — NEW DELHI

Not that the producers and the distributors are themlves willing to issue these complimentary passes as they so lose money in doing so, but the habit of securing omplimentary passes has become such a persistent vice ith these freebooters that the producers and the distriutors just can't escape these sharks. With the exhibitors ie story is different. As they don't lose anything on comlimentary passes, their own weekly income being guaranteed by the producer in a black and white deal (not ik and paper, nor Scotch whisky nor cigarettes, but a eekly minimum guarantee of Rs. 8000|-, half of it payble in black money and half in white), the exhibitors re usually only too willing to oblige all and sundry specially in the concluding few weeks of a picture's run.

These are facts which can be verified by an unexected checking of cinemas on any day. A checking like is will also reveal another lucrative racket practised by ie door keepers who actually sell complimentary passes t half the rates of the admission prices as also admit a umber of people without any ticket counters but after eceiving cash on the spot. This racket is practised on large scale in almost all crowded cinemas with the conivance of the cinema managers who share in the spoils. With a popular picture running, as much as Rs. 600|ave been collected on a single day at a single cinema uring four shows, with the manager taking one-fourth nd the rest divided equally among the other members f the staff.

As all these complimentary passes contribute to a evere loss in state revenue, the action of the producers, he distributors and the exhibitors in issuing such passes amounts to a conspiracy to deprive the government of its legitimate taxes. On these grounds, the Government can as well make it a criminal offence to issue a complimentary pass on which no Entertainment Tax is paid.

It is at the same time necessary that some people like the journalists and the production staff must be shown the picture free by virtue of their close association with it. This problem can be easily solved by arranging a couple of special morning shows for the press and the production staff.

Foreign distributors do not as a rule issue any complimentary passes and yet meet their trade obligations by giving a press show in the mornings.

The loss of seats to the producers through all these complimentary passes throughout the country must be reaching astronomical figures and the loss in Entertainment Tax to our provincial exchequers must also be equally great.

Calculating a meagre minimum of 20 complimentary passes per day for 3 daily shows (an average of 6 passes per show) at the 2000 and odd cinemas in India over 40,000 passes for 4 persons each must be issued every day on one excuse or other, which means a loss of 1,60,000 balcony seats per day. Calculating an average admission price of Rs. 2|- per seat and Annas -|10|- in Entertainment Tax (to set off the ridiculously low average of 6 passes per show), the daily loss in takings amounts to Rs. 3,20,000 and in Tax to Rs. 1,00,000|-. The weekly loss on the seats would be Rs. 22,40,000|- while the Tax losses per week must be Rs. 7,00,000|-.

The monthly loss on the same scale would be Rs. 89,60,000|- to the producer and Rs. 28,00,000|- in State revenue. Just calculate the annual loss on this basis and imagine which way the prosperity of our industry is going.

All this astronomical calculation is based on 6 meagre passes per show. Producers know pretty well that as many as 50 complimentary passes per show are often the order of the day whatever city or town the cinema is situated in.

We therefore appeal to the different provincial governments to take a serious notice of this severe drain on their provincial revenues and completely ban the issuing of complimentary passes to cinemas and theatres for public shows.

The film producers and distributors cannot possibly have any objection to any such legal restriction as it primarily improves the financial prospects of their trade.

ANOTHER INSULT TO OUR FLAG!

Of all the national symbols abused in our early convulsions of freedom, our national flag is perhaps the most abused. No one from the people to the government seems to know what to do with it with the result that our national flag has unwittingly become the cause of many disgusting displays by the people and quite a few puerile orders by the different provincial governments.

The latest spark of official intelligence comes from the popular Government of Madras who have issued orders to project the flag on the screen of the cinemas in

The God of Beauty

has made Maiden's hair his permanent abode, according to the Poet. Let Kesavardhini now grow these glamorous tresses that lure and fascinate even the gods: and let it grow them all the year round.

Romance—that is what Kesavardhini gives your hair. Radiant with Youth, vibrant with Beauty—and irresistible are the locks that Kesavardhini helps to grow and preserve—from children upwards.

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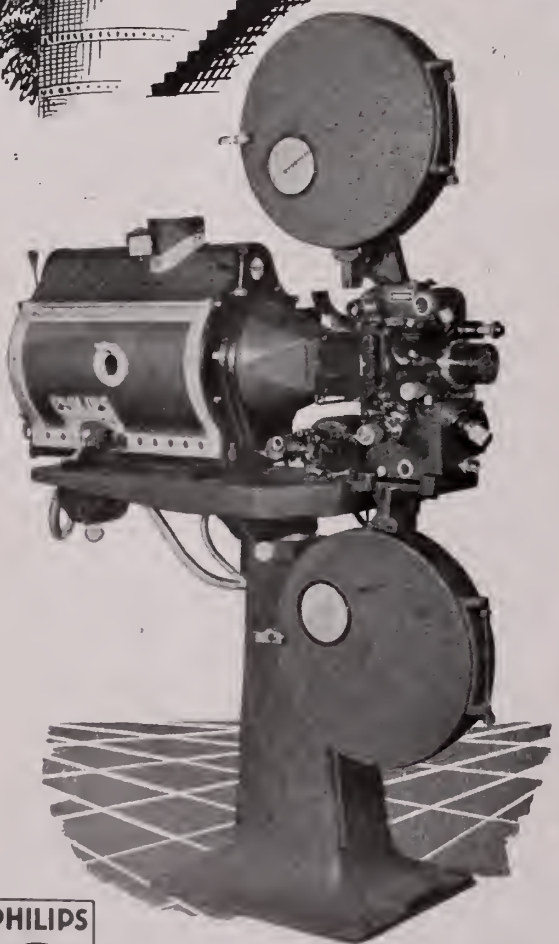

LORD MOUNTBATTEN,
Governor General of India, opened the theatre
"POLO VICTORY TALKIES"
shown in the picture above.
A Philips cinema installation,
consisting of a Philips FP 5 double projector
high intensity arc lamp and
H.I. rectifiers type 1256, was chosen
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The equipment was installed by
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The Philips Projector FP 5 in the picture above meets the highest requirements: absolute reliability and excellent sound and image reproduction. The finish of even the smallest part bears the mark of technical skill and precision.

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province and keep the doors of the auditoriums clo- till every one stands in respect to the flag.

At this rate the Government of Madras will one day er us to wait in the streets with our heads bent and hands folded till some of their ministers pass through streets.

Admitting that neither practical commonsense nor gination has been a common feature of our popular nistries, the present order of the Madras Government bout the limit of self-righteous conviction in prescrib- a code for public behaviour.

What has the national flag to do with a cinema ere people come merely for entertainment? The ema is hardly a place to vindicate the dignity of the ional flag. On the contrary, the indiscriminate dis- y of the national flag in cinemas outrages its dignity thrusting it on people in their entertainment mood.

The nation's flag is a symbol of a people's freedom, nity, culture and traditions and as such it must be un- led and due respect paid to it on ceremonial state oc- ions. To attach it to every picture show is to lower prestige and to confine a crowd to respect it is to in- t its inherent dignity.

Even our erstwhile imperialist rulers, notorious for ir flag-waving, did not thrust the Union Jack on us at h unexpected places as cinemas through any official mpulsion, though quite a few Parsi theatre men em- asized their extra loyalty by exhibiting the royal nily, dogs and all, to the tune of the British anthem.

unnawar Sultana and Surendra seem to be practising elec- o-magnetism in "Meri Kahani", a social story of Super Team Federal Productions

But then quite a few Parsis also slept under the photographs of Queen Victoria to prevent their getting nightmares.

But why is this Parsi method of expressing loyalty being adopted and prescribed by the popular Ministry of Madras? Is it not enough that the people of India are prepared to die for their hard-won flag of freedom when and where the need arises? Is it necessary to stand to attention wherever one sees the National Flag? At this rate it will be difficult to pass through our city streets, stopping a minute every time at a thousand places from the idli-dosse shops to the hair-cutting saloons. Because there is hardly a shop or a stick in our towns from which we don't see our national flag hanging limply like Jesus on the crucifix.

As different provinces have different brains and often different notions of their power, this matter of our national flag, which concerns all our people whether in the North or in the South, must be once for all decided by our Central Government and definite directives issued to the people in general and to the different ministries in particular.

Our flag of freedom must not be cheapened by showing it in cinemas or displaying it on idli-dosse shops without any national occasion nor must our national anthem (whenever it is finally adopted) played at circuses and race courses after the gamblers have had their day.

A nation's flag certainly deserves a better break than this undignified exhibition at all odd places and odd hours.

In the meantime we hope the Government of Madras rescind their present orders and restore the inherent dignity of our national flag. For, the government orders are in themselves an insult to our flag.

MORE SLANDER BY ZILS

The Hon. Dr. John Mathai who recently changed his portfolio in the Central Cabinet from Transport to Finance, has graciously (?), in his former capacity, obliged Paul Zils of the Documentary Unit of India by commending the utter trash produced by Zils under the title "Know Your Neighbour", a documentary short which was shown at the Strand in Bombay, along with the "Iron Curtain".

"Know Your Neighbour", apart from its misleading title, purports to teach Indians some civil manners, street etiquette and the wonderful art of telling character by the face in the characteristically occidental fashion, a la Zils. This film is at best a putrid short which, in effect, not only conveys the impression that Indians are still novices at learning civil manners (crude and uncivilized enough to make Zils and his fellow-Europeans mock at them!), but actually ends with a moral that they do not even profit by experience and could, in fact, be "duped" again in spite of being corrected once. The following episode from the film will illustrate why such an impression becomes inevitable.

The picture begins with a Mrs. Desai, supposed to be a decent, educated and respectable woman (though she hardly looks like one?) eye-witnessing an act of robbery on the street (where, incidentally, she appears to be the only solitary pedestrian!) and complaining to the police. This woman is then shown examining a couple

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suspicious-looking individuals produced by the police ficer to identify the culprits she had seen and she narally points to the wrong persons because the ingenious r. Zils would have us believe "you just can't tell chacter by the face" instead of the time-worn maxim that face is the index of one's character"!

Finally, after convincing Mrs. Desai of her deception in being led away by faces and dress and with a ndful more of such hints and lessons thrown in as to ow to drive a car on the streets, how to behave with a aiter in a hotel and so on, the picture ends with the me woman being relieved of her purse by a well-essed thief who escapes in a car in front of her very ose probably to demonstrate the "Zilsy" concept of how rime Does Pay sometimes!

It is thus difficult to find out what useful purpose is kind of a putrid documentary is calculated to serve as to merit a certificate from our erstwhile Transport linister. For, with all due deference to Dr. Mathai, if Know Your Neighbour" is the kind of propaganda or istruction which the authorities deem helpful either to ur film-goers or any of their own departments, then the ast said about it the better.

"Know Your Neighbour" has only furnished further justification and proof-positive of "filmindia's" verdict on Paul Zils and his documentaries and one wonders the authorities concerned are waiting for the slanderus series to be completed for global exhibition before aking up their mind to stop this man and his notorious nit from spelling further mischief and perpetuating the aditions of making Indians the laughing stock of oreigners both at home and abroad in spite of having een in control of their own administration for over a ear now.

What Zils forgot to show in the film was his own ace from which we could have summed up a character nat abuses the hospitality of a good people by holding nem to the ridicule of the world.

NSULTING MOTHERHOOD

To every woman, especially our Indian woman, on he brink of motherhood, the state of pregnancy is a very elicate and trying period during which she is entitled to laim certain privileges including maximum rest conduive to her health and safe delivery.

No, this is not going out of my way to prescribe any nethod of a painless delivery or some such thing but ust a reference to the need for grace and better underanding as would benefit our screen Devis in the period f their expectancy and save us from the all-too-embarassing ordeal of seeing some of them playing the roles f unmarried maidens while actually on the eve of their notherhood.

Such instances may have been few and far between ut the very fact that the screen has recorded such unseemly and ill-favoured display by our female artistes, could not but prompt me to take notice of a recent news tem from Hollywood that Gene Tierney, the well-known ilm star, will not be working in pictures for some months s she is expecting the stork in November!

It is fairly well-known that due to peculiar working conditions and economic factors, a majority of our working women often do not or cannot observe the basic restrictions during their pre-delivery period in spite of all the progress women's movement and their tub-thumping associations in the country are believed to have made in that direction.

But that is certainly not the case with our well-paid film stars who are moreover spoilt by all the personal attentions given to them by the producers and the directors.

They can, without the heavens falling, shelve their screen work for a few months and save millions of our filmgoers from the unseemly sight of a maiden in the progression of her motherhood.

Whether it is greed or compulsion which brings pregnant stars before the cameras, it is a crying shame that prospective mothers in their delicate condition should have to go through the rigours of film shooting to earn a few coppers for a film producer. It only proves how little our film people respect or appreciate motherhood and it is no wonder therefore that their work is not often addressed to our country's mothers and is bereft of those transcendent qualities which we usually attribute to our mothers.

In any case this ugly caricature on the screen of a woman's supreme function must stop immediately either through some sense of decency or with the help of the censors. Let us not show to the world that we also put our pregnant women under the yoke to make some quick money.

We commend this aspect of our films to the six ladies who grace our Censor Board at present.

SOVIET "FRIENDS" BECOME HOSTILE

Politics is very often described (and rightly too) as

Shashikala plays an important role in "Message of Mahatma Gandhi" produced by Film Land Ltd.

a dirty game and yet people from all walks of life including the film industry are hard put to remain above or aloof from it probably because everybody who is somebody likes to dabble in this dirty game and, as in the words of Ingalls, "the purification of politics is an iridescent dream".

The war of nerves that has been going on in Hollywood for over a year now between the pro-communist elements and the rival group of loyalists of the U. S. foreign policy provides a classic illustration of the fact that, whatever cynics might say to the contrary, it is practically impossible for the screen to be permanently free from the shadow of politics in spite of all the camouflage resorted to keep the films immune as it were from the influence and repercussions of political developments and juggleries whether of a particular country or the world at large.

One was sadly reminded of this unpleasant fact during the release at the local Strand of 20th Century Fox's "Iron Curtain" last month and its aftermath. Notwithstanding the advisability or otherwise of India's attitude towards Russia (dealt with exclusively elsewhere in this issue), there is something significant about the reactions of a majority of our filmgoers to this allegedly anti-Soviet film as also the hue and cry raised against it by the local 'Friends of the Soviet Union' as they struck an impartial and dispassionate observer who witnessed both, the picture and the demonstrations staged against it.

Prior to the release of this controversial film in Bombay, there had been considerable propaganda and premature criticism by a section of local Soviet sympathisers including subsidized newspapers to get it banned throughout the country. Rumours were afloat that the picture was either already banned or that the authorities were reluctant, if not afraid, to certify it in view of the probable agitation and protest that had been threatened by the local Reds.

As it is, the very fact that the authorities refused to be cowed down by the agitators and showed the wisdom and courage to abide by their own judgment and thus certify the film for release, was not a little damper for our local "friends" of Russia who failed to take the hint and made a veritable farce of their protest against the "Iron Curtain".

While the picture itself was much ado about nothing being very crude in presentation and offering no entertainment or dramatic substance. it at least gave a glimpse of the extreme reservation and suspicion with which the Russians have been treating their erstwhile allies after the victory over Nazism and Fascism.

As for the protest, it was half-hearted and fizzled out abortively though it was long after they had lost the battle that its sponsors realized they had lost it!

A handful of youngsters gathered together on the opening day of the film to distribute some two-faced handbills to the visitors containing a frantic appeal to the citizens to boycott the "Iron Curtain" signed, among others, by Dr. Mulkraj Anand. Prof. Wadia and Editor Karanjia of "Blitz". (It is difficult to keep pace with Russi Karanjia's chameleonic politics).

On the other side of the handbill, the "Friends of

he Soviet Union" have printed their "friendly" analysis f "The Iron Curtain" and end by accusing the American roducers of stealing Russian music. (That's why there s no music left in Russia these days; the Americans stole . The damn robbers!)

Finding all the filmgoers, without even a single exeption, quietly getting inside the theatre with the handill either in hand or thrown away before their very noses nd the police "bandobust" quite enough to scotch any nischief or trouble that may arise, these over-enthusiasic demonstrators made a pathetic spectacle of themselves with their faces red with rage and virtually cursing he spectators for turning a deaf ear to their frantic apeals. There was a marked fall in their number on the ollowing days until they were conspicuous by their bsence on the last day!

It is difficult to imagine a more criminal waste of uvenile energy and intellect being all so misdirected in country where the youth is supposed to be the pillar of he nation and in the forefront of all constructive, nation uilding activity.

Evidently, these fellows who so elaborately seek to ell us of the achievements and progress of Russian outh (their triumphs and festivals), never pause to find ut what a glaring contrast they themselves make to heir heroes.

If a picture is really anti-Soviet or anti-any other ountry and as such objectionable to be exhibited on the creen, it is the business of the embassy or the representatives of that country to acquaint the authorities conerned with the actual facts of the case and leave the natter to their sole discretion.

The "Iron Curtain" has, in a way, demonstrated to he "Friends of the Soviet Union" in this country the bsolute futility of some of their misguided actions and t will be in their own interests to pay heed to this timely esson.

India is far far from being a Bolshevist country yet.

OU'LL HARDLY BELIEVE—

That M & T. (Makhkhan & Toast) are still at their ld story of "Delhi Darwaza" with Kamal Amrohi, Hazat Lucknawi and others, this time in Makhkhan's handala bungalow.

That M & T. (Makhkhan & Toast) are going to give picture that will "knock out Pandit Jawaharlal, smash Vallabhbhai, finish Morarji and send the other Congressmen running for A.R.P. shelters". And also give a big dividend according to Mr. Tewari. Is it going to be a new atom bomb or merely another "pani naryal"?

That ex-president Chhotu, Janak of "Janak", has these days come back to the starting point—publicity. Isn't it better to boost the producers than be one yourself?

That elated by the success of "Jai Hanuman", Sardar Chandulal Shah has planned some more progressive pictures of other vertebrates and mammals in Hindu mythology like the fish, the tortoise, the rhinoceros and the lion.

That Minister Morarji Desai, who once objected even to a single representative of the film industry on any official body, has now made ample amends by appointing two on the new Board of Film Censors.

That Morarjibhai has shown some rare sense of humour by selecting Shantaram as perhaps the least educated person of all the other members of the Board, probably to get some primitive reaction. Why not appoint Chandulal's 'Jai Hanuman' also? It will be reaching the starting point of man's evolution.

That the first picture, Censor Shantaram will examine will belong to Producer Chuni Lall of "Filmistan" and the next one will be Baburao Pai's, who has insulted all Maharashtrians by producing "Pyar-ki-Jeet", a box-office smasher. Both these fellows must be stopped from producing "Shaheeds", "Sindhoors" and "Jeets" and made to produce "progressive" stuff like "Andhon-ki-Duniya", "Banwasi", "Bhool" etc.

That Minister Morarji will have to translate the new Production Code in Kolhapuri Marathi for the benefit of his prize-boy. Morarjibhai's own Poona Marathi will, however, sound like old Sanskrit to Shantaram. He should engage V. Kashinath brother of V. Shantaram in turn brother of V. Avadoot, for this work.

That Badami and Bhavnani, 1948 discoveries of the Government of India, now want to go on a world tour to know the latest about newsreels and documentaries. We suggest that their wives should also be given the trip. We can then employ the ladies in the distribution departments and establish an equality of sexes.

That with the race horses now in Bombay, Sardar Chandulal Shah has wound up the Raw Film Distribution Committee and left the producers in a wilderness of their own. After all the quadrupeds always give a better run than the bipeds.

That the Prime Minister's recent order prohibiting construction of new cinemas was welcomed by the present theatre racketeers who have now raised their weekly guarantees to ten thousand rupees and the per-centage of black money to 75.

That the only motion picture, C.C.I. members know, is "my picture Shaheed" of Chuni Lall. It threatens to become the main item on the dry day menus, seeing that Rajaji saw a bit of the picture and asked for water.

That Producer Sohrab Modi is furious with the white-capped Gujaratis after the fate of his "Prithvi Vallabh" in the Gujarati version. Somehow Sohrab's "samajiyan ke" proved too much for the gentle Gujaratis.

That V. Avadoot's (brother of V. Kashinath in turn brother of V. Shantaram) first picture is named "Bhool". We appreciate the honesty of this gesture of V. Avadoot brother of V. Kashinath brother of V. Shantaram.

That Dewan Sharar had to wait 52 years before V. Avadoot, brother of V. Kashinath in turn brother of V. Shantaram, discovered Dewan Saheb's talent for acting, which is now framed in V. Avadoot's "Bhool". It would have been more kind to poison Dewan Saheb's whisky than to have featured him in a "mistake".

That the manager of the Minerva Talkies is reported to have developed a new technique of answering telephone calls, which begins with "Tum admi hai ke gadhha hai?". Evidently, he doesn't yet know the difference between the two? Poor gadhha!

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That the Madrasis put Pandit Indra in a free hospital in Madras when his heart started ailing for his old Sardar. The doctors called for a photograph of the Sardar and thus temporarily met a bad symptom.

That the race for survival between Karan Dewan and the Oomer Park dogs is still on and all the howling in the Park has made Baburao Patel sick again. At this rate, Karan Dewan seems to be anxious to attend Baburao's funeral.

That Nanak Motwane produced "Nehru Guards India", the Hyderabad story, and the Bombay Board of Film Censors banned it. He should now call it "Sardar Knocks out the Nizam" and put it up for censoring again. There is magic in that word "Sardar".

That the Raw Film Distribution Committee of the producers has been dissolved unceremoniously after "filmindia's" disclosures. Chandulal Shah is now busy with the "morality" club where two pegs of whisky, a bottle of rum and no end of card gambling will be licened. Curse this Morarji!

That Dilip Kumar has still not recovered from the effect of his romantic interludes with Kamini Kaushal in "Shaheed" and is reported to be walking in sleep these days. That's what happens when you use strong dialogue in pictures.

That Vijoo Bhatt did not like the "Bijoo" monkey picture produced by Chandulal Shah whom he had so far considered to be an expert on horses. Vijoo was shocked to find the same story as in his "Ramban".

That owing to the success of "Jai Hanuman", the exhibitors are reported to have cancelled advance bookings on "Ramban" (Prakash) and "Bhakta Hanuman" (Wadia) as it is all about the same monkey and his very same monkey tricks.

That film actress Nur Jehan has become so popular in Pakistan social circles that her husband Shaukat Hussein could not finish even one picture in fifteen months. And he had gone to build Pakistan's film industry with the help of Himalayawalla.

That Khurshid, that old Ranjit star, is reported to be competing with Nur Jehan in popularity and the stories that happen Lala Yaqub jots down and comes to India and sells them. Some plots they are!

That some of the Muslim producers of Bombay are producing pictures rather fast these days to decamp with the loot to Pakistan before a shooting war starts. Their wives are becoming pregnant six times in a year and running to Pakistan for six deliveries a year. How fertile!

That some of the Muslim producers are reported to have collected guns and pistols, of course, for film purposes. But the guns and pistols look dangerously like the real stuff—probably to achieve realism which they say is the soul of films.

That even the Bombay Parsis don't seem to appreciate Keki Modi's aristocratic class of Rs. 3/12/- at his "Pride of the Post War World". They prefer to spend the money next door with Vithal Puriwalla who draws greater crowds than Keki Modi.

That film actress Nargis thinks Asif to be the most intelligent director of India and Asif considers Nargis to be the most beautiful, the most talented and the most educated actress of India. So it is quits now!

That Devika Rani lent her grace to the Russian films recently shown at the Capitol in the company of her bearded Russian. Now, don't jump to a conclusion! Devika is too beautiful yet to be a Communist.

That Sohrab Modi is reported to be producing "Mera Munna". And we thought he had already produced one. This may be the second one, perhaps.

That according to the Russians in Bombay Indians like to see only Soviet pictures in preference to the Indian and the American ones. That is why, perhaps, our capitalists are falling over one another to exploit Soviet pictures.

That the Soviets don't wish to spread Communism in India through their pictures. They only want to show what a paradise Russia has become because of Communism. Surely, you can't object to such a cultural gesture! Can you?

That the Soviets also like our Indian pictures very much. In fact, Stalin is reported to be sleeping with them every night particularly "Dharti-ke-Lal", "Milan" and the stuff the Government of India had sent. Stalin is so much attached to them that he won't let them be removed to the theatres. That is real neighbourly love.

That such enduring love and affection on the part of Stalin can only mean that he likes India and Indians very very much. The Reds in Bombay often prove this.

Menaka has a tantalizing role to play in "Jeene Do", a social story of Jai Hind Chitra.

Sawariya

Story & Supervision: N.A. MANSURI

Music: C. RAMCHANDRA

Lyrics: SANTOSHI

Starring: HAFEEZ JEHAN REHMAN & VEERA

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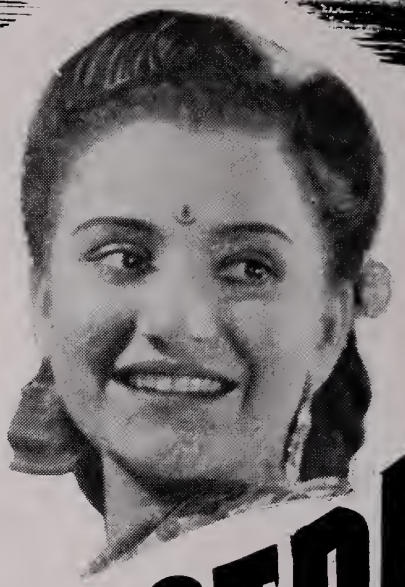

ACTRE

Story :- K.A.AP

Direction :- NAJAM

Music :- SHYAM S

Starring: REHA PREM

NADIYA KE PAR

Produced & Directed by: KISHORE SAHU

Music: C. RAMCHANDRA

Starring:

★ KAMINI KAUSHAL • DILIP KUMAR
★ MAYA BANERJI
★ DAVID • SUSHIL SAHU
★ GULAB • RAMESH GUPTA
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★ TIWARI • ANANT PRABHU

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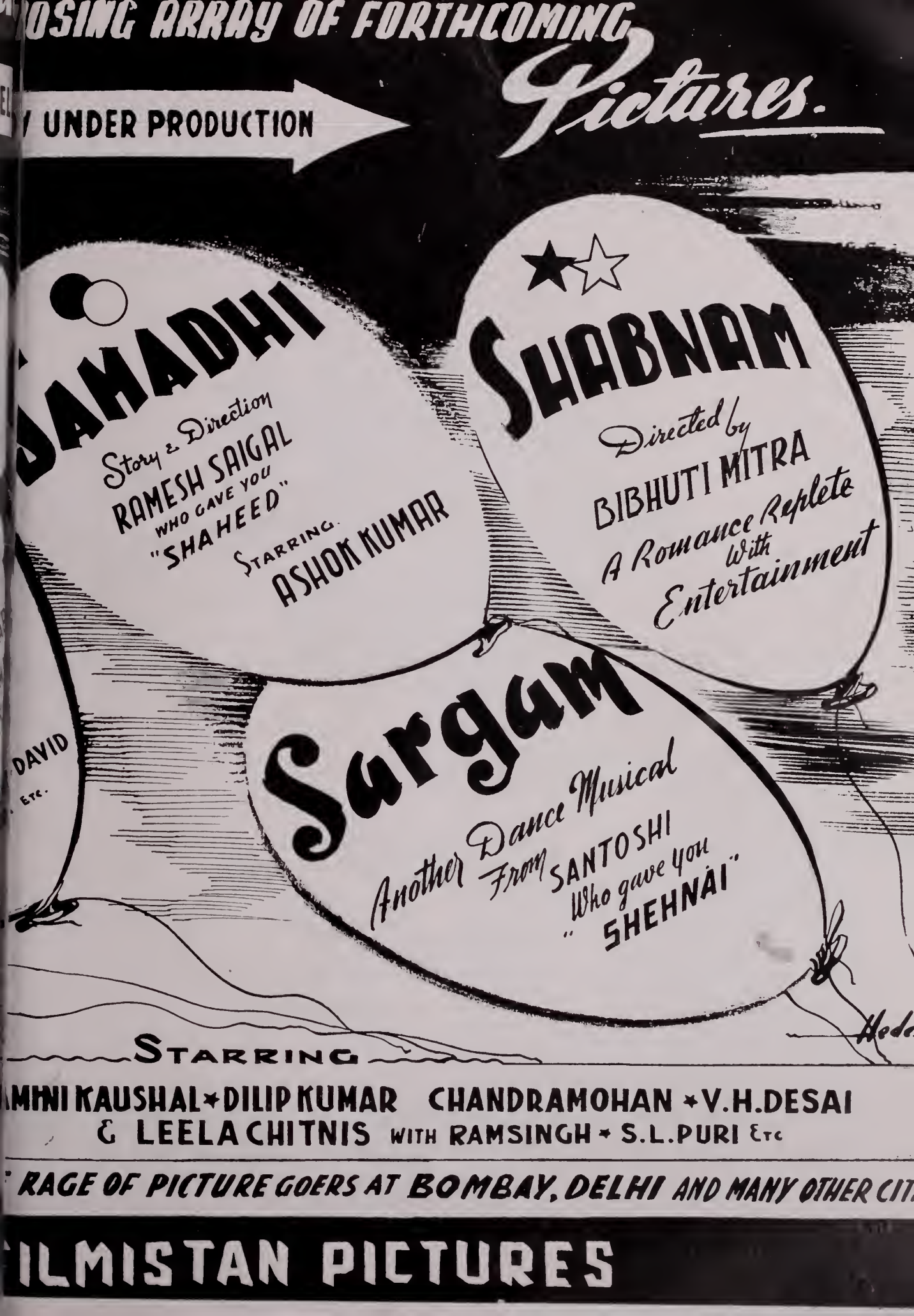
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"SHAHEED"
STARRING
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Sargam
Another Dance Musical
From
SANTOSHI
"Who gave you
"SHEHNAI"
DAVID
ETC.
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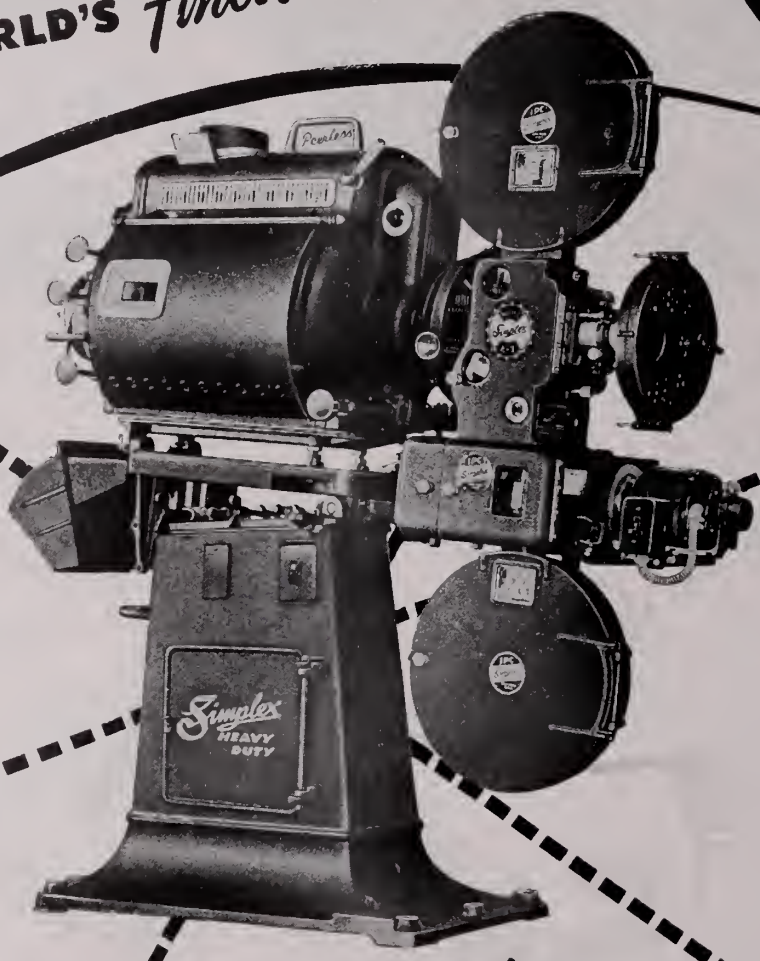

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Editor's MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

P. K. PATTABHIRAM (Bombay)

I came to know that planting of new trees was the chief event on the first anniversary of our independence. May I know why?

To provide shade for the future sit-down strikers and to accommodate street dogs.

What is fragrance to a flower?

Its happy gesture of goodwill towards the world.

Have you seen tons of money?

No, but I have seen its two-wheeled truck. Chandulal Shah.

K. C. MATHUR (Ghaziabad)

Do you love death?

I do when pain becomes hateful.

Why is Mr. Shantaram out of news these days?

To be in the news one has to do something and that something must in turn be noticed by the right people.

Is there any love affair going on in the film industry at present?

Which one do you want to know about?

What does love mean to a blind young girl?

It gives eyesight to her youth.

Define a glamour boy?

The boy who finds his twin in the mirror.

Is there anybody who has donkeys as pets?

Only those whose stomachs ride on the donkey's back.

When do love affairs take the shape of marriage?

When love wants to cry and grab the feeding bottle.

Are eunuchs of any use to the world?

They guard the harems of the Nawabs and the Nizams.

MANENDRA NATH VARMA (Lucknow)

Who is your favourite: Kamini Kaushal or Suraiya?

Ask me another, please. This one is agonizing.

PRITHI PAUL SINGH (Simla)

You were in America during the first week of July and must have seen the Independence Day celebrations. Tell me how the Yankees celebrate their independence?

They wear fancy costumes and with bands and buntings march through the Fifth Avenue. The girls look picturesque with their colourful dresses and the rhythm of their well shaped legs. The newsreel cameras keep rolling and huge crowds line the streets to see the show. The Americans ape the English in pageantry but lack the Englishman's traditions in art and culture. People look at such demonstrations through eyes of history and to them the American pageantry looks like a mock show of dollars.

The march over, the Yankees go back to rye and hot dogs to wait for another national day.

M. V. JANARDHAN (Mysore)

What is the difference between a philosopher and a politician?

A philosopher extracts wisdom from the chaos a politician creates.

K. RAMA RAO (Mangalore)

Mr. Vasan of Gemini Pictures says that he has spent 30 lakhs for his picture "Chandralekha"?

People often emphasize their status by advertising their capacity to waste money.

MISS MOHINI GUL (Kuala Lumpur)

I would like to see you in a dhotie and a shawl. When will that be?

Jawahar becomes Krishna and Ratnamala his Radha in "Jeewan Jyot" produced by Suresh Pictures.

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COLOSSEUM TO MINIATURE
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That is the dress I wear in bed at present and I must deny you the privilege.

Are Sindhi ladies really beautiful and charming as they think themselves to be?

I don't know what they think but quite a few of them are both beautiful and charming. That is what I sometimes see—not think.

DHIRENDRA SINGH BISHT (Naini Tal)

Why is the picture "Khidki" appreciated more than others?

Probably it has an open window through which one can see a little more.

India is still going on with the principle of non-violence at every step. Can it be suitable for present times?

Where was non-violence when we marched to meet the Nizam?

I. S. VENKATA RAO (Mysore)

What is the difference between the war-front and the home-front?

On the war-front you die once but on the home-front you die every day.

What is the difference between a widow and a widower?

The widow has a short life, the widower has a much longer one. The widow is in danger while the widower is dangerous.

J. P. SHUKLA (Rewa)

Don't you think it a good idea that producers should adopt their own pretty faces as their trademarks?

If they did people will leave the theatres without seeing the rest of the picture. Some of them drove even their own mothers to suicide.

RABINDRA NATH (New Delhi)

How good is your hand shake?

As strong as my heart.

What is winking: a bad act or a bad art?

It is a sly art for a bold act.

Are you anxious to be a leader?

Oh no! The leader has to do some soap-box oratory on the sands of Chowpatty, work at all hours and then face criticism with a smile. I believe in a peaceful life. I am an artist not a politician.

S. DUTTA (Rewa)

Why did Debaki Bose employ as many as eight assistant directors in his "Chandrashekhar"?

To make the mess complete. Debaki Babu is a conscientious man that way. Or perhaps he has started a training school for directors and found a new source of income for himself.

MISS SUMANGALA DEVI (Mangalore)

Which is the way to a man's heart?

That depends on whether his heart is in the head or in the stomach.

Kr. RAJENDRA SINGH (Agra)

What is the shape of God?

God and Satan have the same shape, only different complexions.

What do you think of a woman who smokes?

She wants to give her talk a smell of nicotine and thus coat the pill of poison.

Why does your wife not object to your familiarity with other girls?

Which other girls? All the girls that come to my house are my wife's girls. She has quite an imposing collection.

Have you ever been behind the prison bars?

Not yet. My sins have not been crimes.

Do film stars ever become fed up with their career?

Only when their uncles, brothers and lovers rob them of their savings.

MISS SAVITA PAREKH (Bombay)

You owe me Rs. 2|10|- the money I wasted on Rajkamal's "Banwasi", misguided by "filmindia's" review. In the last ten years this is the first time when "filmindia" has let me down and so badly. Was it really your own review?

No, not mine! From 16th February to 5th August I was in America. Personally, I think "Banwasi" to be an utterly amateurish attempt with no story, no acting, no direction and nothing moving in it to make it even a bad motion picture. I was so bored during "Banwasi" that I acquired rheumatism.

T. A. RAMNATHAN (Poona)

What do you dislike about Hollywood?

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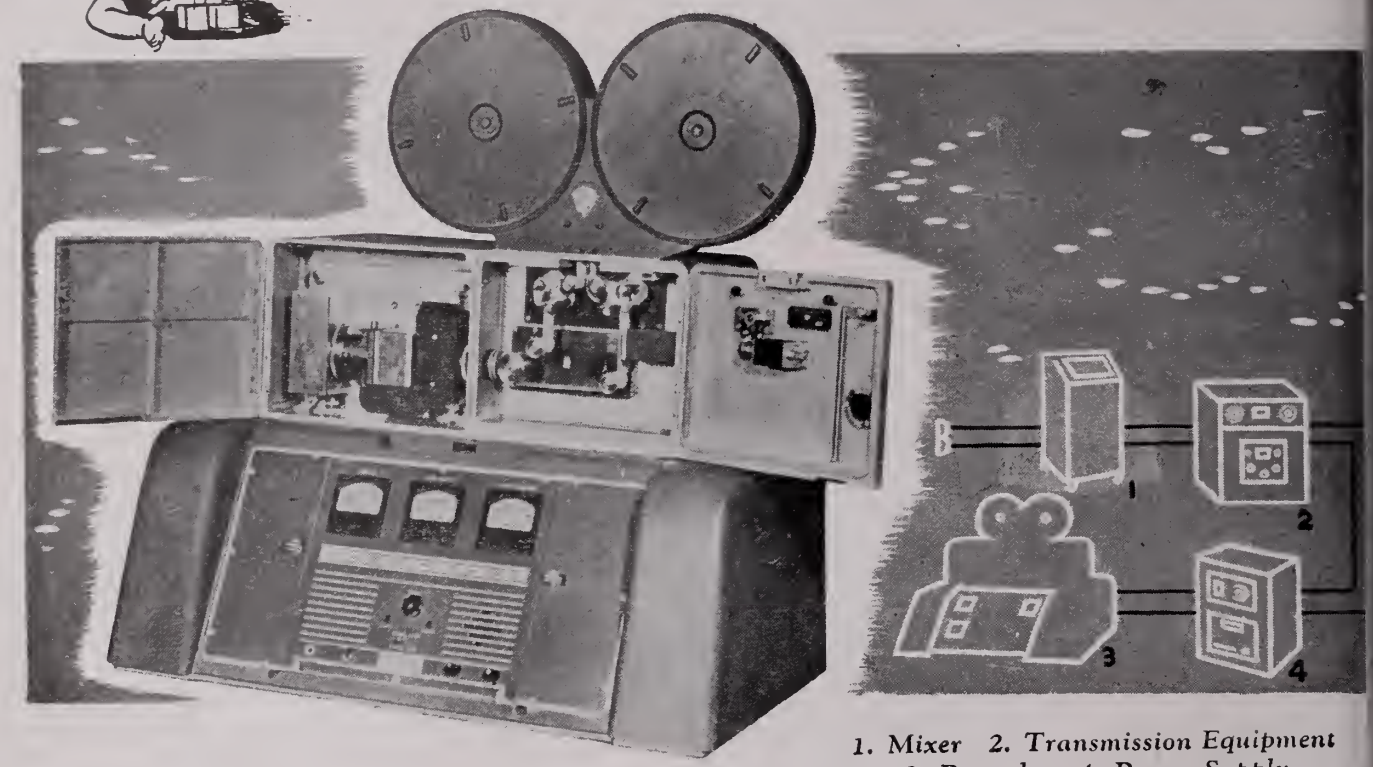

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The "wood" part of it so often seen in its upper region.

What qualities do you value in a woman?

Silence. The others follow automatically.

S. SAWANT (Bombay)

Who is more popular: Ashok Kumar or Ashok hta?

Both appeal to the masses. The former is a film Don Juan while the latter is a political Robin Hood.

If you were an American citizen, for whom would have voted in the Presidential election?

There is little to choose between the two major parties: the Democrats and the Republicans. Both are empty bottles with different labels. The Democrats are not democratic nor are the Republicans republic. Between the two, however, the present day Republicans have better talking talent while the Democrats have only Harry's silly smile.

If you are asked to make a choice between America d Russia, which country will you prefer to live in?

I have not been to Russia and I cannot condemn a country without seeing it and knowing its people, even though I don't like its present politics.

What difference do you find between Jawaharlal hru and Jai Prakash Narain?

There is a world between them—a world of heredity, environment and temperament. Nehru was born rich and patronises the poor by working for them. J. P. was born poor and is the poor himself. J. P.'s ideal is Nehru's condescension. Nehru's aristocracy gives him a temper while J. P.'s poverty gives him a passion for the poor. Both are honest and patriotic and they hope to meet midway in the Utopia of their dreams.

THANVI (Jodhpur)

Define in your own words what is democracy?

It is a circus of men and brutes, all harnessed together for a popular performance.

How do you feel when you see a woman drinking?

Taking an antidote against her own poison and thus saving her victims.

. WILLIAM MOSES (Tanjore)

Do you see all American pictures without exception?

I see the exceptions and leave all to all and sundry.

Are you on friendly terms with Sardar Chandulal hah and Director Shantaram?

Of course, both are intimate friends of mine. Do you want a job with them?

ATYENDRA NATH GUPTA (Calcutta)

The queue system in the selling of cinema tickets ses much charm of the shows. Do you agree?

You have all the riot inside. Let us at least have some peace and order outside the theatres.

. S. V. ESWER (Bombay)

The sage Narad is being seen in some pictures with beard and in others without beard. Was he in the habit of removing and growing beard frequently according to Puranas?

He must be travelling between India and Pakistan.

This is the seductive Cuckoo whose appearance brings out coins from the pockets of poor Indians. She gives another dance in "Chunaria", a social story of Kuldip Pictures.

G. SANJIVA RAO (Bombay)

When mediocre films are being sent abroad, why is it that such a superb production like Uday Shanker's "Kalpana" is not being sent out?

That is what Chhotu Desai, an ex-president of the Producers' Association wanted to know from Minister Morarji Desai, when the latter visited the Association.

Is it obligatory for a son to obey his parents in the matter of choosing his career?

Not at all but he can consult his parents and take advantage of their longer experience of life. They might point out the pit-falls.

What are the causes of the deterioration of such brilliant directors like Barua, Debaki Bose, Nitin Bose and Shantaram?

These are crackers that have cracked once too often. There is no gun powder left in them nowadays.

B. S. BAHUGUNA (Dehra Dun)

What is the value of tears?

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Anything from an eyewash to an argument. People have forgotten these days the old emotional art of weeping.

TAB AHMAD (Bauda)

Is there something like professional rivalry between film stars?

I am told that Suraiya does not like to work in a picture with Nargis and I wonder whether it is due to a healthy rivalry in art.

L. V. SUBRAHMANYESWARA RAO (Madras)

Why don't we have our beloved Bapu's head on ns?

We shall, very soon. But that doesn't mean that all of us will have enough coins in our pockets.

Compare the differences between a Muslim in India l a Muslim in Pakistan?

The Muslim in Pakistan can air his vices, the one in India can air only his virtues.

K. MEHTA (Nagpur)

Why does Veena refuse to smile on the screen? Is afraid to show her teeth?

That's right. She has a bad set of teeth. They are more feline than feminine.

RI H. DASWANI (Bombay)

What do you think will be the last thing civilised man?

The last is himself and he took it up as his first job.

Why do women dislike each other?

So do men. There is little to choose between men and women in likes and dislikes.

How many good women are there in the world?

For every good man there is one good woman.

N. TRIPATHI (Allahabad)

Do people really like "Kalpana"?

Minister Morarji Desai liked it very much and he is a representative of the people.

A. RAZA (Bombay)

What did America give you in return for the 42 unds of your weight?

As life itself is a grace of God, the American doctors could be said to have given me a new lease of health.

Since you returned safe and alive, am I wrong to ld that prayers are never answered—at least those om the Indian producers?

Not one Indian producer prayed for my death. They dislike my criticism as it affects their business, but they like me as a friend. Our producers are not that bad yet. Quite a few of them called at my house during my absence for news of my health.

Now that you have tasted the pangs of a stomach eration, will you stop operating the stomachs of In- n producers?

I will if I succeed in removing their ulcers as quickly as the American surgeon did in my case. Either I have been a bad surgeon all these years or our producers have been growing ulcers too fast—sometimes 300 a year. That is too much work for a single knife.

B. KUNDAJE (Bombay)

Is it true that film actress Suraiya is earning more than H. E. Rajaji, the first Governor-General of India?

Of course, so do many film stars. But that's nothing if we remember that Sardar Chandulal Shah often bets on a single horse a month's salary of Rajaji and the horse, carrying the extra handicap of money often comes in last.

How did you like America? Is it 'God's own country' as they make it out to be?

It is a country where the Church is an industry with community chests full of dollars and God residing in palatial mansions. The numerous sects compete with one another in building churches and even small towns have a dozen beautiful churches. The young people sleep on Church Sundays till the lunch hour and expect the old ones to go to Church but as there are no old ones in America (you can't call anyone old even at 75) the Churches get no attendance. People make up for this sin by contributing lavishly to the church funds and thus provide the priesthood with a comfortable living. The main religious divisions are: Baptists, Catholics, Orthodox, Lutheran, Methodists, Presbyterians, Jews with innumerable other "assemblies of God" and "Churches of Christ" apart from countless subdivisions of the main sects. God is well advertised in America but the Atom Bomb is also being made more dangerous.

S. D. DATAR (Sholapur)

What is the meaning of veto?

It is an international rat-trap for catching the rat and drowning it.

Please define present bureaucracy?

Et tu, Brute!

MAHESH (Kanpur)

Very often in Indian pictures I see waterfalls with milky appearance which make no noise although they fall from a great height. I wonder what sort of natural falls are these?

They are silent shots taken outdoors and grafted to the indoor shots by a technical process called back projection, but the idiots forget to dub the sound of the waterfalls.

K. N. RAO (Bombay)

Why should men marry?

There is no 'should', they just 'do'. Adam set the vogue.

Don't you think it a good idea to re-name Kalbadevi Road (Bombay) as "Kala Bazaar Road"?

And thus give it a permanent license to do what should not be done?

DURU KRISHNA (Kuala Lumpur)

Have you ever tasted camel's milk?

I have seen its taste on Pandit Indra's tongue and I don't like its odour.

PADMAKAR GAVAI (Amraoti)

What are the best years of your life?

Those which I didn't have yet.

P. PICHAYYA (Agra)

Do you ever find time to spin on charkha?

I have never been within ten miles of one.

P. S. BANGUI (Bombay)

A local evening paper published the report that film star Yashodhara Katju drinks sugar cane juice on wayside "rasagrahas". Are you not astonished to hear this?

That is better than whisky at the C.C.I. I wish the charming midget brings some for me.

Can you name a cine star and a director noted for helping charitable causes?

From the stars, Prithviraj is notorious for this. Among the directors we have quite a few famous for their charity to female stars. It is the silent one-hand-not-knowing-what-the-other-hand-giveth type of charity.

MISS S. INDRANI (Bangalore)

What do you think of Indian men who wish young women on roads even when they are entire strangers? What should be done to them?

Don't you wear chappals?

M. R. SHERIFF (Madras)

How do you like Mr. Manu Subedar's idea about one India instead of nine?

I like it better than his theatre scheme. Ma Subedar is an experienced economist and knows h subject well.

B. B. L. KAPOOR (Jaipur)

"Experience is nothing but the recollection of one mistakes", said Oscar Wilde!

And also a review of other people's mistake

Why do Congress ministers oppose the idea of o position?

It is the bad habit they have inherited from th British bureaucrats in India.

What was your most interesting experience i America?

I saw people trading in death—people sellin graves and offering their services as funeral dire tors to dispose off the human body. Americans pa for both the items by instalments while they liv If an American doesn't buy his grave during his li time, his dead body gets a pauper's burial and th is considered a social stigma. Even in death thes guys observe social differences. And the citizens c this democracy laugh at the caste system in Ind while they themselves have separate graveyards fo the white Americans and the Negroes.

PRAVIN RAVAL (Nairobi)

A newspaper refers to Lahore as "once the Paris c India". What is it called now?

Since the Punjab has become the Palestine o

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India, Lahore should be its Jerusalem with love and brotherhood eternally crucified.

Can you explain the meaning of 'invisible' income?

Income which theatre owners extract from producers as a price for releasing pictures.

. LAKSHMI KANTA (Madras)

Wherein does India's present greatness lie?

In its past glory and future hopes.

K. BHAKAT (Gobindpur, Manbhum)

Why is there no cinema hall in Nepal?

Because the Gurkhas live in India for their ily bread.

ISS NILIMA DUTT (Calcutta)

Suppose you meet Yakub when he is boasting about mself, what opinion would you have of him?

That's what Yakub never does. He is a good and quiet man and is very popular with friends. I like him a lot too.

P. JHUNJHUNWALA (Kanpur)

Define a Pakistani?

A resident of India looking at Karachi as the Mecca of his dreams.

"I would divorce the woman who calls me Swamy" -Why do you say that?

It reminds me of the rickshaw pullers of Madras who call every one a "Swamy" for two annas.

. R. K. ROW (Mysore)

Do you know anything about director Badami?

Nice young man who needed a job badly after years of opportunity in the film industry.

Do you know anything about the political views of e Muslims of filmdom?

With a few happy exceptions, most of them are Pakistanis and are living here because it pays them to.

. RUKMINI (Anantapur)

Give me an example of a thought that would move mountain.

Pakistan. It moved the mountain of our North West Frontier away from us.

How to be your own boss?

Do all work as if it is your own and as if your very life depends on it.

How can one win at races?

Ask Chandulal Shah. He prefers race horses to Home Ministers. His address is c|o Ranjit Film Company, Dadar, Bombay.

What is the best gift you suggest I can give for my usband's birthday?

Give him a pledge of silence. You are too inquisitive for a housewife.

What is the truth about vegetable ghee?

That its manufacturers make millions by poisoning millions.

How is it none of Bapuji's sons is at least half as amous as he?

They are struggling to climb up but not to Bapu's stature—to Birla's mansion.

What happened to Expert Hirlekar?

He seems to have gone underground—a popular manoeuvre these days.

How is it we do not hear any Chinese talking about the Kotnis film?

They are still searching for the China from where Kotnis's Chinese wife came.

Why didn't Yakub go to Pakistan?

He has too much money to be safe there.

Give me the funiest example of absentmindedness.

A film producer once wore an actress's blouse thinking it to be his waistcoat. Of course, it was all in a hurry to be respectable. And this is not a legend.

VISHWAS MHATRE (Bombay)

Barbers are good propagandists. Do you gossip with your barber?

I read newspapers which beat the barber hollow these days.

P. VENUGOPAL (Tellicherry)

Dear uncle. are you related to Sardar Vallabhbhai Patel, Minister for States?

Yes, dear nephew, he is my uncle as I am of yours.

Though prohibition is strictly enforced throughout the country excepting a few places, the number of drunkards seems to have increased more than ever before?

Nasreen plays one more role in "Ek Roz", produced by Gupta Pictures.

The more laws, the more law breakers. Restraint on little individual liberties often drives moderate people to excesses.

Khurshid is not seen on the screen nowadays. What is wrong with her?

She is suffering from Pakistan.

P. ANAND RAO (Cocanada)

So far as I think women are more wicked than men. Do you agree?

Is that why they were raped wholesale in the Punjab? Their only wickedness was that they belonged to others.

H. A. RAHMAN (Rangoon)

Nearly three years have passed since I last visited Bombay, the beautiful. How is the city nowadays?

Since then the Municipality has added a new smell to Marine Drive by directing some night soil into the sea. Now what those millionaires of Marine Drive do inside the privacy of their homes, the poor people smell outside.

I wish to offer my pen friendship to a few film stars. Can you introduce me to some who, you think, are likely to accept my pen-friendship.

The trouble is that these stars ask for the pen and leave the friendship part alone. It is the gold-capped pen that appeals to them more than the men.

PURAN C. PANDEY (Lucknow)

Which proves more irksome in the long run—a educated wife or an uneducated wife?

There is some chance of teaching an educat wife but with an uneducated one, the husband h to do all the learning.

MOHAMAD KAMIL (Secunderabad, Dn.)

What pleased you most in your recent trip U.S.A.?

The friendliness of the average man in t street.

KHARAK SINGH (Kuala Lumpur)

Have you any Sikh friends?

Mr. Chuni Lall of 'Filmistan'.

Who will become the King of Hindustan?

Hindustan will have no more truck with an kings and emperors. They are now ghosts of th past.

Who is the best among the music directors?

Music directors have their seasons. The best c them once are bad enough today.

M. T. PIYASEELA (Colombo)

When will director Vijay Bhatt give up his ide of filming the life of Lord Buddha?

He has dropped the idea. Vijoo is busy defan ing Ram who has no heirs left to protest, as in th case of Buddha.

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MRS. MALATI CHENDUR (Madras)

Wendell Wilkie spoke of 'One World'. It is generally felt that there are two worlds. Oriental and Occidental. Recently Smuts talked of three worlds. In fact how many worlds are there?

There are as many worlds as there are politicians. In fact, politicians seem to be the direct competitors of God in creation.

MANOHAR PADWAL (Bombay)

Which is the best cinema theatre in New York?

Radio City Music Hall.

S. K. SHIVAPURI (New Delhi)

It has been observed that when a director is a Muslim, most of the actors and actresses are also Muslims. Has communalism also crept into the film industry?

And how? A Muslim buys a story from a Muslim, engages all Muslim artistes, Muslim assistants and often takes a Muslim theme but always takes Hindu money.

P. R. MOORTHY (New Delhi)

Don't you ever think that your name is a bombastic one?

It is easier on the tongue than yours. What are you, Ram Moorthy or Revan Moorthy?

T. K. NARASIMHA MURTHY (Bangalore)

Do you check your wife's monthly housekeeping books?

I trust her to spend her allowance completely and look frantic in the last week of the month.

Do you remember the date of your wife's birthday and of your wedding anniversary?

My friends won't let me forget these days. These are days of their vengeance.

SURESH CHANDAR (New Delhi)

What is a mirror for?

It is a lifesaver for millions of men and women at all ages.

A. G. SREENIVASA RAO (Bangalore)

Do politicians have a sense of humour?

People who are self righteous and hypersensitive to criticism miss the relaxation of humour.

G. E. V. NATH (Bombay)

What is beauty?

The desire to look at things beautifully.

SUDHIR KUMAR DAS (Kanpur)

A word to the wife is sufficient. What is that word?

The world is searching for it since the days of Adam. !?

M. R. PATIL (Nagpur)

Is there any untouchable actor or actress on the Indian screen?

Most of the film people, particularly the extras are untouchables. Because the touchables don't like to touch this industry.

Why is infant mortality very high in India?

In this country where the cow is worshipped we should have had milk running through water-pipes. But forgetting to feed with fodder what we worship with flowers, our people have dried up the fountain of our national health. With one child in every five dying before its first birth anniversary, we are now burning babies at the altar of the cow. Our Congress ministers, in their blind self-righteousness, are busy saving a few grown-up thousands from alcoholism and losing crores in revenue which money could have been well used to buy milk for our little millions.

For every bottle of whisky consumed by a vicious adult, we can buy 60 bottles of milk which will give new life to 60 little ones.

Instead of reforming the incorrigible drunkards of today, why not we look after the little ones—our citizens of tomorrow?

Isn't that more moral, more humanitarian and more patriotic?

At the Dassera Celebrations in New Jack Printing Works Ltd., Mr. Hussein Kasam, Mrs. Giles, Rao Saheb D. K. Parker and Mr. Oldfield of Lever Brothers (India) Ltd.

V. P. KESHAVAN (New Delhi)

What is your opinion about India's action against Hyderabad.

Finis coronat opus.

SANJWAN (Bombay)

Growing a beard is fashion or saving money?

It is an important phase of socialism in India.

MISS SHALIMA (Mercara)

When is love loveliest?

When it is just love—without any strings.

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MISS MOHINI G. ALIM (Bombay)

Do you believe in hell?

I have left behind one very recently.

VISHWANT N. MOODLIAR (Poona)

Have you anything to say about the American film industry and about their top ranking directors and stars?

Some of the top directors are idealists who give the film a social conscience when they get a chance to do so. Most of the stars are crude and uneducated. All, however, work hard to pay the taxes.

Which are the actors and actresses that have gone to Pakistan?

All had gone but almost all have come back.

M. S. NAIDU (Secunderabad, Dn.)

Can the industry be killed with heavy taxation by the Government?

Not so if safeguards are provided along with taxation. At present it is a one-way traffic—all taxes and no safeguards.

Who is the most clear-headed and clear-eyed public man on the Indian political scene now?

Sardar Vallabhbhai Patel. the bronze idol of India.

K. R. DASS (New Delhi)

What is the difference between 'technicolour' and 'anscolour'?

All the difference between good and bad.

What is an eye bank?

There is one in the John Hopkins Hospital in America. where eyes are kept and grafted on blind persons. It is generally a rush job. however.

T. VENKATESAN (Nagore)

Between rice and wheat which do you prefer and why?

I am a barley boy. My doctors eat wheat and rice.

Do you consult your elders on important matters connected with your profession?

I have no elders in my profession. I am my own ancestor.

Do you respect journalists from South India?

I do. Many of them are very competent newspaper writers. In fact. newspaper journalism in India owes a lot to South India.

P. BANNERJEE (Poona)

What will be the future position of the Hindus in Pakistan?

They will be treated as travelling bankers to be robbed on the return journey.

NAGESH RAO MANAY (Bangalore)

What do you think of the slogan heard in Pakistan, "Laske liya Pakistan. Ladke lenge Hindustan"?

They echoed that in Hyderabad too.

How long should our Jawaharlal work for us day in and day out?

Till he is taken to Rajghat to commune with his Master. Jawaharlal is not a politician, he is just a patriot and patriots work for their country even after death.

Does God jest with man as men do among themselves?

Human life is God's supreme jest which man has turned into a tragedy of tears.

What is the worst disease that a man can ever suffer from?

Himself.

Is there any beauty in South Indian stars?

They have attractive eyes and some of them have nice features and figures.

Do you think "Chandralekha" is the greatest South Indian picture?

Pandit Indra tells me so but then he was paid nearly Rs. 30,000/- for turning Tamil words into Hindustani.

N. SUBRAMANYAM (Madras)

If your ideal is to improve the taste of the public, why should you price your magazine so high?

Then who is going to pay for the paper and printing? My father is not going to leave me a fortune to entertain you folks.

What do you think of M. S. Subbulakshmi as a musician and actress?

A good musician but a tiny actress.

SURESH KUMAR (Darbhanga)

What did you teach the Yankees in America and what did you learn from them?

I am a student. I never teach. There is a lot to learn from the Americans and quite a lot not to learn too.

A. N. NARAYANA RAO (Mysore)

If we ask no questions, we will be told no lies?

But I don't lie, though I bluff sometimes. A bluff is a provocation to find out the truth while a lie needs no further research.

How is it that some women are never polite, unless there is company?

Those are the club women who sheathe their swords in a crowd and exhibit the shining scabbards as proof of their culture.

Isn't Pandit Indra a moving spectacle for compassionate minds?

The very sight of him seems to have moved Vasan into giving Panditji a lucrative billet for five months.

What is the way all drunkards go?

All go the same way—grave-wards but drunkards take a zig-zag route and in their intoxication some of them do not even feel the cold embrace of death.

Is monogamy impossible?

It is legal. anyway.

When intellect finds itself in conflict with ancestral institutions, can it question them bravely?

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It can use their wisdom and eschew their stupidities. Everything old must have a few annoying cobwebs of tradition.

For my part I would surrender all the delights of ange. all the varieties and scandals, follies and beaues of Broadway for an old-fashioned loyalty and an d-fashioned home. Would you?

That's why I rushed home immediately the surgeon stiched up my stomach.

What are those Gandhian ideals which our Congress inisters are eternally harping upon as the guiding bea- n of their actions?

It is a political siren calling the faithful to keep peace and vote.

. MADHUSUDHANA RAO (Masulipatam)

American ladies are crazy about Negroes. How do ou account for this?

Where did you get that? It sounds like the well-nursed myth about Parisian women being mad over Indians. There is nothing in common between the white American woman and the Negro. At best they hate each other.

ISHIKANT K. PATIL (Bombay)

Who was the acting editor of "filmindia" who replied to queries from the readers as brilliantly as Mr. aburao Patel while he was in America?

Mr. Baburao Patel kept his promise to the readers by replying himself even from a sick bed in America.

. V. DESHPANDE (Nagpur)

What should be the medium of instruction in the niversities in India?

If an effective and comprehensive education is the goal, English should be the medium with Hindustani as a compulsory second language. The present devil-dancing for Hindi is vindictive patriotism and has nothing to do with real education. A progressive nation must adopt a medium in which the greatest educational material is immediately available. It is just like using the Atom Bomb in preference to other obsolete war weapons.

ISS NIRMALA G. A. (Bombay)

When a flower was a bud, where was the perfume?

In its family reputation.

What type of food do you like?

The one I can't eat these days.

ISS S. BHARATI (Bangalore)

Which do you think is advisable: carrying on with ne man or various men? You know, what I mean!

I don't. In my days, a girl met one man and married him.

How do you make a person fall in love with you stantly?

Try some of those magic "charms" so widely advertised in the newspapers these days.

Do you like the company of men or women? Isn't is a straightforward question?

Women. Isn't that a straightforward reply?

If a man takes a peg of brandy every evening, will it tempt him to become drunkard?

Alcohol is not ambrosia. It is poison, be it a drop or an ocean.

INDIRA DEVI (Kanpur)

What has happened to the good old lion of the Minerva Movietone these days?

It seems to have become mangy.

SATYARAJ UPOT (Madras)

Aren't you an egoist sometimes?

Sometimes? Heavens! No! All the time if you please.

M. VASUDEVAN NAIR (Puthiyara)

What is the complexion of Kanan Bala?

I have always seen her with my ears and she has looked sweet and charming to me.

KUMAR (Mysore)

Why are the Bombay film actresses becoming fat and fatter from picture to picture?

They have put the producers on a reducing diet.

What is your opinion about Shantaram's direction?

Good technically, ambitious emotionally

Is it right on the part of students to enter politics?

It is utterly wrong for students to meddle with politics at an age which should be entirely devoted to education. Politics is a game for mature minds and not for overgrown schoolboys.

M. C. PANDE (Lucknow)

What do you do when you are exhausted?

I take a book and read. If I am exhausted reading one book, I take another.

LAL K. BAHADUR SINGH (Nagpur)

Should the members of Indian naval units be married?

Do you want to turn them into sailors with wives in every port?

B. JYOTI PRAKASH (Rajahmundry)

I am very anxious to be your friend. But I am too far away. What shall I do?

I thank the distance.

S. G. UDDIN (Darbhanga)

Does the music of life emanate from a broken heart?

The music of a broken heart is a dirge of despair. For music to belong to life it must have the thrill of life.

KUMARI MOHINDRA (Dehra Dun)

Why is the full moon so romantic?

You can see on her face the stigma of her own sin.

R. S. JAGJIT SINGH (Vizagapatam)

Why has Sardar Patel produced "Netaji Subhash Chandra"—to popularize Netaji or to win elections?

Or to prove that he loves dead men?

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Directed by: **RAJA PARANJPE.**

NEXT CHANGE AT MAJESTIC.

(ii)

ADALAT

(HINDUSTANI)

Story: D. D. PATIL *Direction:* JOGLEKAR
Starring: BABURAO PENDHARKAR, SALVI JOG, MADGULKAR, RAJAN and SHALINI.

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(iii)

MOTHI MANSAN

(MARATHI मोठी माणसं)

Story: G. D. MADGULKAR
Direction: RAM GABALE
Music: P. L. DESHPANDE
Produced by: VAMANRAO KULKARNI
VISHNURAM CHAWAN

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A maharaja has been made the Governor of Mad-ıs. What is your opinion?

We must make these guys work for all the fun they have had.

OURI NANDAN SINGH (Patna)

Do you think these popular ministers are actually ɔpular?

No minister can be completely popular as ruling is a thankless job.

. V. DHANANJAYAN (Madras)

What is the position of the Indian film industry in ıe world?

Second in quantity, fourth in quality but dangerous in its social effect as it caters for one-fifth of the world's population.

. T. NAGARAJ (Mysore)

What are the rights and privileges, duties and res-onsibilities of a political party in power?

The party has all the rights and privileges but the duties and responsibilities are thrust on the people.

IOOLCHAND LOKOOMAL (Bombay)

Most of the Gujaratis do not like Sindhis to settle own in Bombay. Why?

It is probably a case of a quarter seer milk and five thirsty cats.

AMESH (Jodhpur)

A lover once asked, "I neither want to die nor want ɔ live. What should I do then"? Suggest what he should ɔ?

He should marry. That is the state of being the living dead.

. M. JALIL (Bandra)

Who excels in wit: Baburao Patel or George Ber-ıard Shaw?

Of course, Shaw! He has a bigger bank balance.

AGDISH PRAKASH (Nairobi)

What is an assembly?

In certain states it is a crowd of bearded goats, in some states it is a pack of white-capped wolves while in other states it is a collection of dumb-bells.

MISS GANGABAI (Madras)

In Tamil films most of the songs are exact imita-ions of Hindi film songs. Why should South Indian ilm people borrow the tune of their songs, when they ɔan easily create their own tunes?

That's the way they helped Bombay producers to establish their market in the South. It is a good neighbourly act to popularize North Indian music to create in the local crowds a desire to hear the originals.

BALDEV RAJ KHER (Ambala)

Why are songs thrust in our pictures?

To save the story writer's reputation.

SURENDRA (Khandwa)

What steps are being taken by Shri Chandulal Shah in the industrial sphere for the betterment of India?

He has purchased six new race horses and named one of them "Balam".

M. P. MAHENDRU (Kamptee)

Why is a recent Muslim convert more fanatic than others?

In his effort to still the little voice of conscience, he makes more noise, for conversions are rarely convictions.

Do you believe in luck?

Ask me another.

Are nepotism, corruption and bribery, races and clubs, wine and women, our heritage from the British?

Why blame the British? All these things existed even during Ram Rajya.

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The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

PRIZE WINNERS FOR NOVEMBER

1st Prize Rs. 100|- to M. Rukmini (Anantapur); 2nd Prize: Rs. 80|- to K. G. Mathur (Ghaziabad); 3rd Prize: Rs. 50|- to A. N. Narayana Rao (Mysore); 4th Prize: Rs. 40|- to Kr. Rajendra Singh (Agra); 5th Prize: Rs. 30|- to B. B. L. Kapoor (Jaipur) and 20 consolation prizes of Rs. 10|- each to the following:—T. K. Pattabhiram (Bombay); Prithi Paul Singh (Simla); M. V. Janardhan (Mysore); Dhirendra Singh Bisht (Naini Tal); H. S. Venkata Rao (Mysore); Rabindra Nath (New Delhi); Miss Sumangala Devi (Mangalore); T. A. Ramnathan (Poona); N. S. Sawant (Bombay); N. S. V. Eswer (Bombay); B. L. V. Subrahmanyeswara Rao (Madras); B. Kundaje (Bombay); P. S. Bangui (Bombay); Pravin Raval (Nairobi); T. P. Jhunjhunwala (Kanpur); H. A. Rahman (Rangoon); M. T. Piyaseela (Colombo); M. R. Patil (Nagpur); H. Nagesha Rao Manay (Bangalore) and Miss S. Bharati (Bangalore). Money Orders are being sent to the prize winners.

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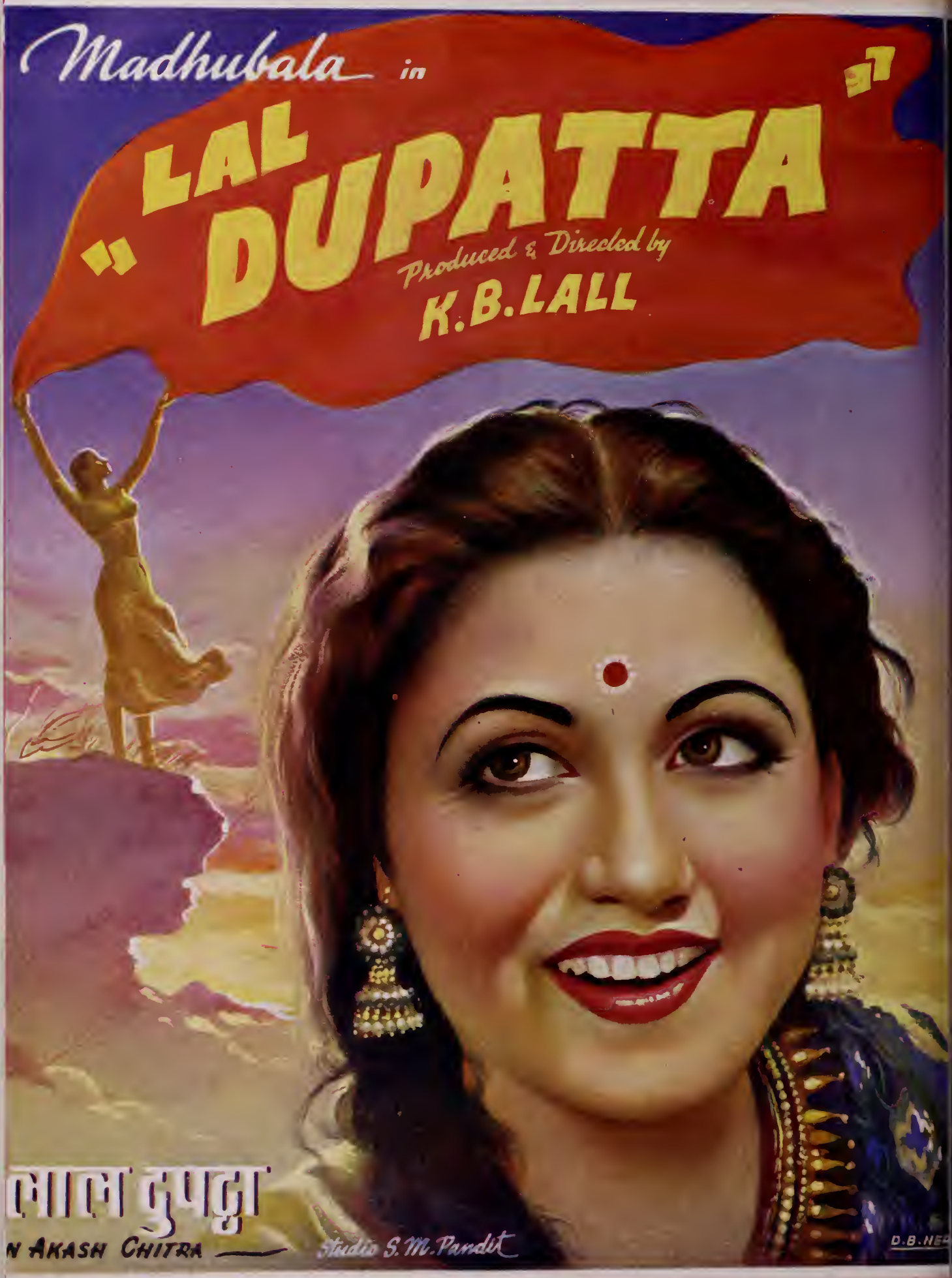
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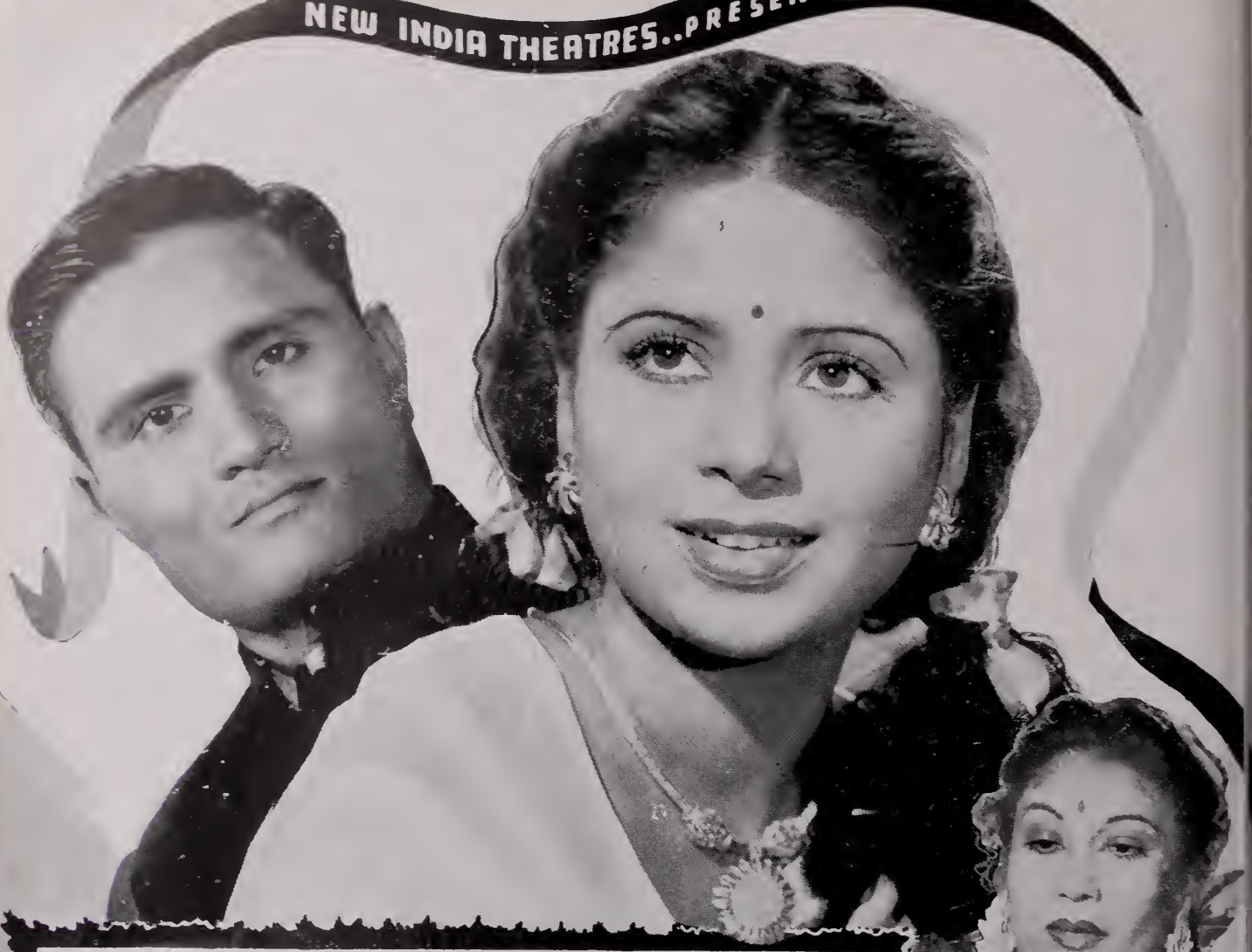

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Songs : Nilkant Tiwari	*Story & Music :* Mr. Acharya	*Dialogue :* Viswanath Pande
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Raj Kapoor Scores Personal Triumph In "Aag"!

Story Presents Blending Of Art & Idealism!

"Aag" is the maiden production of Raj Kapoor. He has written the scenario, directed and produced the picture, and has also played the main role in the story. And Raj Kapoor is only 23—our youngest producer in the country. But the boy has produced a picture, or rather the picture, that takes our vote as easily the best picture of the year in art, purpose and presentation. The boy has beaten all grey-haired tall talkers who strut about as great devotees of film art bragging about their "purposeful" productions which have neither purpose nor art.

Raj Kapoor gives a promise of a brilliant future if only he doesn't go the way of the old dogs. We pray, he doesn't, for, film production is still a very degenerate profession in India in the midst of mangy mongrels who infect everything within a radius of 100 miles.

BIOGRAPHICAL TOUCHES

"Aag" is an idealistic story. It has a dreamy biographical aspect which almost makes it the life-story of Raj himself as he would probably like to have lived. It is, however, not so in real life because Raj's father, Prithviraj, is himself a great artist and stage producer and unlike Rai Saheb, the father of the hero in "Aag", has inspired his son to dedicate his life to the service of art.

And yet quite a few of Raj's own day dreams and inhibitions have found their expression in "Aag", thus making the story all the more intimate and appealing. There are moments when Raj seems to forget himself completely and lives in the world of his dreams and it is at such moments that the spectators cannot help but identify certain sequences in the story with the unsaid episodes of Raj's own life. For, Raj is too well brought up and polite to let his dreams turn into scandals in real life, but in "Aag", desires take wings and fly out of the soul in the guise of art. "Aag" thus becomes a peep-show of the soul of an artist.

When Cuckoo goes swinging in "Payal", the audience is expected to go mad.

"AAG"

Producers:	R. K. Films
Language:	Hindustani
Story and Dialogue:	Inder Raj Anand
Scenario:	Raj Kapoor
Songs:	Lucknavi, Deepak, etc.
Photography:	V. N. Reddy
Audiography:	Allauddin
Music:	Ram Ganguly
Cast:	Raj Kapoor, Nargis, Kamini Kaushal, Nigar Sultana, Prem Nath, Kamal Kapoor, Indumati, etc.
Released At:	Opera House, Bombay
Date of Release:	10th September, 1948

Directed By:

RAJ KAPOOR

WRITER'S LICENSE

The story opens in the bridal chamber of Sudha the bride of Keval, a stage producer with one half of his face scarred with frightful burns. He has been married to the girl much against his will and as he had all along expected, the young bride screams at the frightful sight of her husband. Here starts the flash-back of his life story.

We are soon shown how a travelling stage company first inspires Keval to join the stage. Keval builds his future castles with a little playmate. Nimi, who is to be his principal heroine and partner in the ambition and adventure of life. Nimi's parents move to another town and Keval loses his inspiration.

Years roll by and studies become irksome to Keval whose main interest in the college is the theatrical play which the students had planned under Keval's direction with Nirmala, a co-student, as the heroine. On the eve of the performance, Nirmala's parents take away their daughter to be wedded, leaving Keval once more in the lurch.

Keval soon leaves his father's roof and loafs around the theatre area, hungry and broken. Here imagination has been stretched to meet coincidence half way and we see Keval stumbling into Rajan, a rich artist, owning an empty theatre and madly in love with his own dream girl.

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★ SOME VALUED OPINIONS ★

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Minister for Food and Agriculture.

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Premier, C.P.

"The picture is extremely realistic."

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Minister of Law, C.P.

"I can at once say that I was highly impressed by the conception of the theme."

Hon'ble D. K. Mehta,
Minister for Finance, C.P. and Berar

"It is a well executed and stimulating picture."

R. Agnibhoj,
Minister for Public Works, C.P. and Berar

"Azadi-ki-Rah Far" is certainly inspiring." . . .

D. P. Mishra.

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Though there are no Rajans in the real theatre world. let us permit this happy accident as a writer's license in optimism.

LOVE'S LABOUR LOST

Rajan agrees to help Keval to build his dream castle and Keval gets going, relentless in his pursuit of art. He meets his new Nimi, after a long search, and makes her a great artiste by constant training. Nimi and Keval learn to love each other. unaware of the passionate love Rajan has in the meanwhile developed for Nimi. Just before the performance Rajan acts crazy and reveals his passion for Nimi. Keval is shocked. With his hypersensitive soul he already fancies himself in the ruins of his ambition. After a passionate scene with Nimi, Keval takes a lighted torch and burns himself. The theatre also catches fire and the show is ruined. All are. however, saved but as Keval comes out last and Nimi sees him. burnt and frightful. she screams in horror and in a moment her love for him vanishes.

Wasti, Kamini Kaushal and Amar make a new box-office combination in "Pugree", produced by All India Pictures.

Sulochana Chatterjee gives an attractive dance in "Ladli", a social picture.

As Keval reaches the end of his story. his bride Sudha. who is no one else but Nimi. the playmate of his childhood. runs up to Keval with all the love of her childhood and reveals her identity.

Thus ends a great story which story-writer Inder Raj has given to the screen with the eloquence of a sincere artist.

RAJ AND INDER RAJ

The production values are of an unusually high standard. The camera has been used with suitable psychological effects and at places the shadows create a devastating impression on the mind. The processing work. however. is not happy throughout. particularly the dissolves which have been carelessly executed. The music is suitable to the mood of the moments without being cheap. The dialogue is simple yet superb and Inder Raj puts to shame many an experienced screen writer.

From the players, Raj Kapoor dominates the show completely, living his role to perfection. Nargis who plays the stage Nimi acts well only above the shoulders. especially in pathetic situations. But in the dance sequences her deformed back and squeezed-up figure without any grace or contours become repulsive. Kamini Kaushal looks far from attractive as Nirmala. She has a thin piping voice which cannot be impregnated with emotion. This woman fails to impress. Nigar looks sweet as the bride. in spite of her light eyes. Prem Nath gives an unconvincing performance as Rajan, the love-sick artist. In love the eyes get fogged with emotions and not blank as Rajan's eyes constantly look. Kamal Kapoor wears a suit clumsily with his puny. round shoulders. He, however. speaks his dialogue well.

A ridiculous feature of his make-up was the moustache which Prithviraj sports in "Pathan". Almost every one in "Aag" with a moustache has the same pattern and it looks silly on every face. Moustaches have characters of their own and different faces demand different types.

"Aag" is a picture worth going a long way to see. In spite of its art and idealism, or perhaps because of it. the picture has become popular also with the crowds. The box-office success of "Aag" thus provides a new argument for better pictures.

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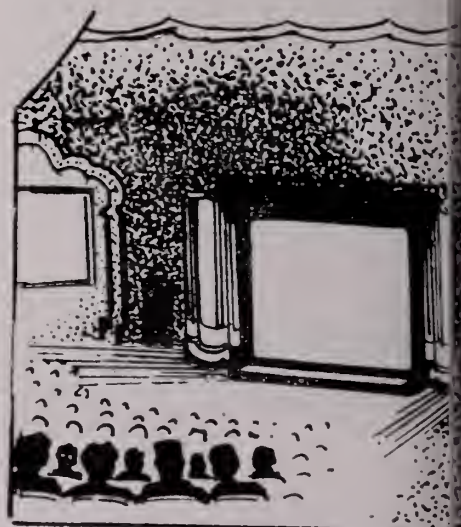

OUR REVIEW

"Pyar-ki-Jeet" Entertains Large Crowds!

Gyani And Yashodhara Do Well!

"Pyar-ki-Jeet" is mainly planned to entertain and perhaps because of this plan no serious consideration seems to have been given to its very commonplace story which we have seen on the screen quite a few times before.

The picture is dispensed with the usual box-office prescription of love at first sight between a new-comer (pardesi) and a village belle: two girls aching for the same boy and two men for the same girl: the heroine's father owing money to the traditional zamindar who demands his proverbial pound of flesh (in this case 110 lbs of it) in lieu of money: the heroine's sacrifice for her father and her unhappy married life: the hero going to the usual temple ruins outside the village to shed his Majnu tears and the other woman bringing on the climax by villainy and seduction causing tragedy that gives one more chance to the lovers. The picture has a couple of attractive songs sung near the village well, which has always inspired screen lovers to burst out into music, and a funny folk dance executed by a funnier-looking pair of dancers.

"PYAR-KI-JEET"

Produced By:	Famous Pictures Ltd.
Language:	Hindustani
Story:	O. P. Dutt
Dialogue and Songs:	R. Krishna and another
Music:	Husnalal & another
Sound:	Arora & another
Photography:	Surendra Pai
Cast:	Suraiya, Manorama, Gope, Yashodhara Katju, Gyani, Rehman, etc.
Released At:	Imperial, Bombay
Date of Release:	27th August, 1948

Directed By:
O. P. DUTT

MANUFACTURING VIRGIN WIDOWS

This story, however, is a bit different from others in its ending seeing that it encourages suicide as the way out of emotional frustration. The story kills the zamindar and the other woman to bring the wedded heroine back to her lover, even as a virgin widow.

Nargis and Dilip Kumar begin playing in the ruins in "Anokha Pyar" and soon their hearts are in ruins. This is an Ambica film produced and directed by M. I. Dharamsey.

Recruit A. T. Umar Khan of A. T. House, Chirakkalkulam, Cannanore, (N. Malabar) is 22, 5'-8", a sportsman, speaks fluent Hindustani and Urdu and has won medals for proficiency in school and amateur dramatics.

The picture therefore advocates the marriage of a virgin widow by the circuitous method of getting her wrongly married first and then persuading the husband to commit suicide so as to leave behind a virgin widow to be married for the theme of the story.

It ends well for the Leila and Majnu of the story and people don't seem to mind it at all because they get some snappy music in a story which they can themselves complete at any stage of the picture.

TWO TRIANGLES

It is all over Bihari, a young village boy, who falls in love with Radha at the village well while disregarding the amours of Gouri, the daughter of Bihari's guardian.

The Zamindar is as much a feature of our villages as the pigs and cattle we see so often. So the zamindar comes in with his eye on Radha. Why he likes Radha is rather difficult to understand. Between the two girls, Gouri looks definitely a better proposition and at least a zamindar is expected to show better taste than the usually idiotic hero. However, human nature being what it has been through ages, the zamindar wants only Radha, probably because Bihari also wanted her.

Now love being a game of hook or crook, the zamindar finds a debt hanging over Gokul, Radha's father, and he uses this hook to get Radha

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of

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&
'Sohag Raat'

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and
KIDAR SHARMA'S
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by
Kidar Sharma
&
M. G. Varma
Music by
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Tara, a newcomer makes her debut n "Jeewan Jyot" a social story of Suresh Pictures.

narried to him. thus sending Bihari o the usual ruined temple which is lways handy for accommodating all lisappointed lovers.

THE FROZEN HERO

But the zamindar has evidently a ine, sensitive soul which gets out-raged at the sight of his wife caress-ng the flowers given by Bihari on ier bridal bed. He walks out of the oridal bed-room to nurse a grievance ind make up for it by eloping with Gouri. Gouri is also ready for it, naving failed to warm up Bihari who nad evidently become too cold sitting ironnd the ruined temple.

As every one is quick in this hur-icane tangle of romance, the climax s also quickly brought on. To save Radha, Bihari agrees to marry Gouri out he says it so insipidly that Gouri prefers to commit suicide to a mar-riage with a milk-sop like Bihari. Wise girl! The zamindar arrives on the scene with an intention to elope with Gouri but finding Gouri already dead, he drinks the remaining poi-son from Gouri's bottle and just dies without any struggle. Luckily, the bottle is empty by now and the hero at least is saved to marry the virgin widow. Incidentally, this is the first time in the long history of village zamindars. that one of them has been disposed off so quickly and in such a slick manner and story-writer Dutt deserves congratulations for doing this trick.

GOOD MUSIC

The picture has good sound and photography. Some village shots are too picturesque to be true to life and the studio well is too small and clean to be a right village well. A couple of songs have attractive tunes though at a couple of places Suraiya, the heroine. sings completely out of tune thus emphasising the need for more rehearsals. The dance is just funny.

Two girls. Suraiya and Manorama, provide the romantic tangle to the story. The only difference between them is that one of them keeps her right breast open while the other keeps the left one sticking out. Both look like village cows and therefore much older than the ages they are supposed to portray. Between the two, Manorama looks a little more presentable and also does better work in portraying the disappointed dame. Suraiya. the woman without a profile and with perhaps the most repulsive screen face, looks awful as a village belle intended to provide a first-sight love but she sings a couple of songs well, though in a couple of other places she doesn't come off so well.

KATJU'S TRIUMPH

The best performance, however, is given by Yeshodhara Katju, the charming midget, who plays the she-comedian with the he-one (Gope) to provide entertainment to the masses. There is no doubt about the midget having acting talent but she needs roles similar to the one in this pic-ture, to shine. Gope does his bit well as usual.

Rehman looks like Vijoo Bhatt in the role of Bihari. With his short figure and longish face this boy makes a very poor impression. His talent in acting seems to have strict limitations and he fails to appeal as a romantic type. He lacks the fresh-ness of youth. his face looking much older than his age. At places he looks almost like a captured Razakar and that is not a happy appearance for a hero.

Gyani does very well in the role of the gardener and gives a classic flash at the death-bed of his daughter, Gouri. His close-up facing the Za-mindar, with eloquent agony in the face. is a highlight of film acting.

With all its faults. the picture proves entertaining. The songs are liked and the general presentation is attractive. Bombay audiences seem to have liked the picture the way they crowd at the Imperial.

Romance begins with flowers in "Shadi-ke-Baad", a social story of Shree Amar Pictures of Calcutta, featuring Jyoti.

Songs :- **NEPALI.** *Story* :- **Y. N. JOSHI.** *Dialogues* :- **MUNSHI KHANJAR.** *Production-in-Charge* :- **N. S. NI**

FOR PARTICULARS :- HIND KAMA

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JEEVAN ★ MADANPURI ★
MOHANA ★ MUNSHI KHANJAR ★
LALITA RAO ★ BIMLA DEVI ★
Y. N. JOSHI & DEVDAS

DIRECTION
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Music :-
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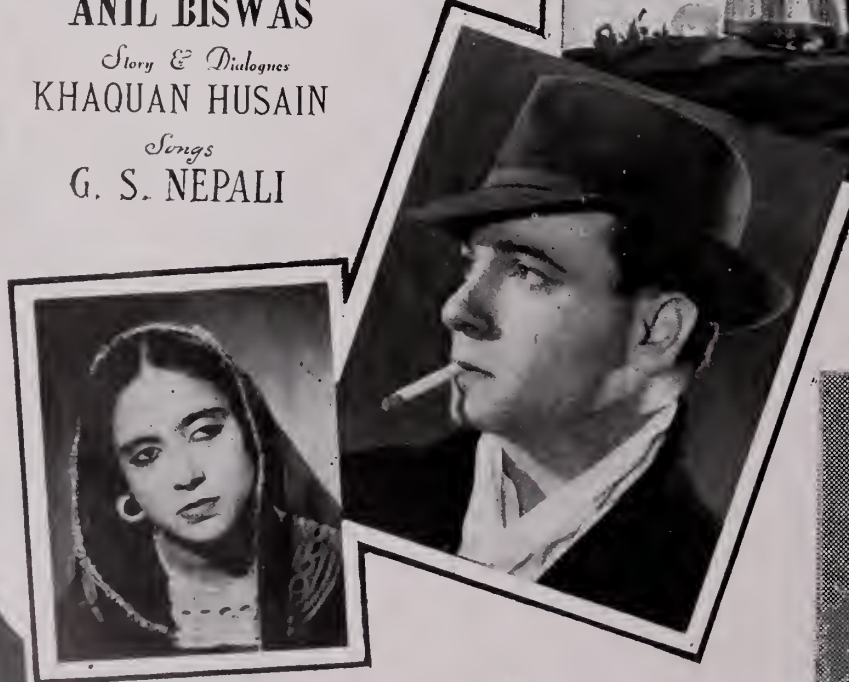

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OUR REVIEW

"Anokhi Ada" Must Be Re-censored!

A Boring Hotch-Potch Of Coincidences!

"Anokhi Ada" is the usual Mehboob nonsense with the disgustingly familiar formula mainly intended for scoring box-office success without any regard to common-sense, art or reason. While some other stupid pictures of Mehboob have done well at the box-offices, "Anokhi Ada" seems to have failed to appeal to the very masses to whom Mehboob's work is generally addressed.

This picture also has a number of well-planned coincidences, a train accident, two hospital sequences, amnesia and plenty of cheap and unconvincing melodrama.

MINISTER MORARJI'S RESPONSIBILITY

The story opens with a flagrant breach of law which concludes by heaping contempt on the efficiency and conduct of our police force. The hero, a carefree vagabond probably fashioned after the usual conception of the mass Muslim mind, saunters gaily through the streets, singing, in defiance of the curfew order. The policemen chase him but he gives them the slip and ultimately it takes many policemen to get hold of one man. Then the hero is allowed by the policemen to meet the heroine. Imagine the policemen helping a lawbreaker to pursue his romance! When the hero is taken to the police station his behaviour towards the police officer is shown as defiant and arrogant. The hero does not show the least respect towards law or those who are its officers. On the other hand he gives a lecture to the police officer on politeness but himself behaves in a very rude manner.

The entire sequence ridicules our well-nursed institution of law and order. The curfew, which is so effectively used for putting down riots and so often in these times, is defied by the hero and while doing so the hero virtually spits at the entire fabric of law and order. If such scenes are permitted in our motion pictures, very soon there will be no awe and respect left for curfew orders nor will there be even any desire to maintain law and order. We cannot afford to have the policeman ridiculed in this manner if we are to inspire some respect for law and maintain peace in free India.

This sequence is so glaring that one is forced to the unfortunate conclusion that the censors have winked at it and let it stay in the picture despite the bad impression it creates on every one. We wonder whether the police representative on the Censor Board was sleeping through the censor trial of this picture.

To remind the censors, we reproduce below those sections of their own Production Code which apply to this case:

1) Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

2) Travesty of the administration of law or justice shall not be permitted.

3) No act, word or gesture which ridicules law or creates sympathy for crime against law shall be permitted.

1) No scene shall ridicule or produce a total effect of bringing into contempt or hatred law-enforcing officers in the discharge of their duties.

In the light of these provisions in the Production Code, the opening sequence of "Anokhi Ada" must be straightway cut off by the censors or in the alternative our upright Home Minister, Mr. Morarji Desai, must give us some ingenious explanation to convince us of the virtue of retaining this scene.

If censorship is to be enforced on democratic lines and for the good of the masses, censors cannot pick and choose the producers for the use of their official yard-stick.

STORY OF COINCIDENCES

The story of the picture is ridiculous in itself. A young vagabond de-

"ANOKHI ADA"

Producers:	Mehboob Productions Ltd.
Language:	Hindustani
Story:	Zia Sarhadi
Screenplay and Dialogue:	Agha Jani Kashmiri
Music:	Naushad
Songs:	Badayuni & Pilibhiti
Photography:	F. A. Irani
Sound:	Kaushik
Cast:	Naseem, Surendra, Zeb Qureshi, Prem Adib, Reehan, etc.
Released At:	Excelsior, Bombay
Date of Release:	17th September, 1948

Directed By: MEHBOOB

Directed by M. Sadiq, "Sabak", a social story of Ratan Pictures, promises some rare situations between Jayant and Om Prakash.

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fies the curfew order and gives a slip to the police officers to meet the heroine who is starving in company with her young brother. He brings her some food from somewhere and disappears. The heroine soon loses her brother in a convenient motor accident and she becomes now free to prosecute her romance with the gay vagabond. So with the help of a film coincidence, the hero and the heroine meet in a crowded train. But the train is soon emptied to give intimate touches to the romance. To separate the two lovers, a train accident is brought in. In the accident, the two lovers are torn apart and they miss each other even though they arrive at the same hospital.

The heroine, of course, must lose her memory as a result of the accident to help the story-writer to give some more unconvincing nonsense. The heroine suffering from amnesia goes out of the hospital, where a doctor becomes crazy over her, to the house of a limping Professor of Philosophy. The Professor soon professes his love for her and sings it on a piano.

In the meantime the hero is back home, evidently a rich father's home, and because his mother chooses to die on his arrival, the hitherto stern father of the hero suddenly decides to retire to Benares, where all Hindu sinners go, leaving all the property to the vagabond hero.

As a concession to the present Congress ideals the hero soon talks of turning the village into a paradise and as an earnest of his intention walks through a bit of village muck and even flirts with a village belle who flings some muck at him while singing on a ladder. Having done this national service, the hero takes himself to the ruins of his ancestral home and hangs on there waiting for the heroine.

Recruit M. Yusuf of M. Footwear, Dowson Road, Deolali Camp is 5'-6½", and knows Urdu, Marathi and Gujarati.

Madhubala and Ranjit Kumari just wonder—and no wonder seeing Rajen Haksar looking like a Bombay Bhayya watchman in "Lal Dupatta" of Akash Chitra.

True to his expectations, the Professor brings the heroine there once for a picnic and thereafter the heroine finds her own way to the ruins at intervals. The hero and the heroine ultimately meet and she doesn't recognize him because of the train accident in her head. The Professor thus keeps his grip on the heroine and the hero has a few hot words with the Professor leading to his throwing something at the heroine's head.

Another hospital scene brings back the old saw dust in order and the heroine now recognizes only the hero and not the Professor. That ends the idiotic story and its unbearable boredom.

The entire story is sprinkled with the most unconvincing coincidences —all suitable for the crude sense of dramatics for which Mehboob is known. There is nothing rational or logical about the whole affair. It is as crude and idiotic as human brains, or rather want of it, can make it.

ZEB ATTRACTS

The production values are common—the photography being as usual contrasty and the takings bizarre. A couple of tunes, are, however, attractive.

Prem Adib loafs about the picture in the hero's role with his ugly nostrils distended all the time without rhyme or reason looking an idiot at best. Surendra painfully drags his limping foot during action but otherwise gives suitable facial expression. He, however, looks a sex-starved professor, though not of philosophy.

Naseem, the one-time beautiful, has lost all the sparkle from her eyes. They look dull and tired with motherhood. Her work, however, is not so bad but one needs to whip one's imagination to accept Naseem as a young, romantic heroine. There is that unmistakable look of "I have had enough and more" in her eyes.

Zeb Qureshi, who plays the village belle, is the only smart girl in the whole show. She does her bit very well—indeed too well to emphasize the crazy idiosyncrasies of certain village hoydens.

The rest in the picture add to the general headache.

"Anokhi Ada" is too poor a picture for Mehboob. It is common and boring and as such a very risky packet for those exhibitors who are made to pay a minimum guarantee.

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Ranjit Shows Monkey Tricks On The Screen

"Jai Hanuman" Becomes Popular Draw!

Sardar Chandulal Shah. on his re-
n from Geneva where he repre-
ted the Indian film industry at
International Conference on the
edom of Information. talked a
od deal about the pictures he had
n in some European towns and
clared. for the umpteenth time. his
n intention of producing progress-
and purposeful pictures. What
has really produced. however.
er all this tall talk is a mytholo-
al picture from the "Ramayana".
treasure house which has sup-
ed innumerable themes to Indian
ducers all along the thirty-five
rs that they have been making pic-
es. So many stories from this epic
e been presented on the screen
t one expects all the human cha-
ters in it to have been exhausted.
dit is. therefore. due to Chandu-
Shah for choosing a subject with
nonkey as the hero of his new pic-
e. It may. perhaps. be an indica-
n of the progressive and purpose-
pictures that are to come from
Ranjit studios in future.

The novelty of Ranjit's "Jai Ha-
nan" lies in the fact that while
far in many of the Ranjit pictures

"JAI HANUMAN"

Producers:	Shree Ranjit Movietone
Language:	Hindi
Story, Dialogue and Songs:	Pandit Indra
Screenplay:	Ramchandra Thakur
Music:	Bulo C. Rani
Photography:	D. K. Ambre
Sound:	Mohan Dadheech
Cast:	Nirupa Roy, P. Kailas, Keshav Purohit, S. N. Tripathi, Babu Raje, etc.
Released At:	Majestic, Bombay
Date of Release:	18th September, 1948

Directed By:
RAMCHANDRA THAKUR

human beings acted like monkeys. in this one we find monkeys acting like human beings. They. of course. have the monkey's face and the tail. but otherwise they are perfectly hu-

alini Jaywant and Nargis seem to be in love with the same boy in "Anokha Pyar", produced by Ambica Films.

Ramchandra Thakur, an M.A. of Pali and Sanskrit, is one of the few intellectuals found in the Indian film industry. His approach to work is as thorough as his scholastic attainments. He makes even "Jai Hanuman", a picture worth seeing.

man in their behaviour. but because of the mask the men behind do not get a chance to maintain Ranjit's usual traditions in acting.

RAMAYANA RETOLD

Pandit Indra deserves credit for being admirably loyal to the original epic of Valmiki which he had only to copy but we are grateful to him for not changing our monkey-god into a king-kong.

In Valmiki's "Ramayana", Anjana, the mother of Hanuman. is described as the wife of Kesari. a great and powerful monkey-king. While strolling about in human form. Vayu. the god of air. fell in love with her. Driven by passion. Vayu planted his seed in one of the ears of Anjana. says the epic. and the result was Hanuman, a monkey with the strength and valour of a giant unequalled by any other creation of nature.

The little Hanuman seeing the rising sun. one day. mistook it for a fruit and rushed to swallow it. He could not reach the sun. however. and was thrown down by Indra (not the present story writer. but the King of gods) and in that fall he broke his chin which gave him the name of Hanuman (one with a broken chin).

In the present film story Anjana is shown as a princess of some unknown kingdom, playing in a garden with her maids and singing a suggestive love song. A strong breeze of

Music : SHYAM SUNDER

Songs : SHAKIL BADAYUNI

Story & Dialogue : AZM BAZIDPURI

Art : A. A. MAJID

A Ratan Pictures Romantic Musical

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A new recruit to our army of trained technicians, Mohan Dadhich makes a promising debut by good recording work in "Jai Hanuman".

vind deprives her of her upper garnent which is later restored to her by Vayu and since the god had ouched her garment, Anjana determines to become his bride and practises penance to please Vayu. Vayu nas to accept her as his bride, after all, and the child born of the union is Hanuman. At the age of 4 Hanuman is shown rushing for the sun which he actually swallows, but later is induced to vomit it out at the request of his own mother and Vishnu, who cannot imagine a sunless world, with film producers about. All this s, of course, Pandit Indra's Ramayana.

THE OFT-TOLD TALE

From here onwards the story deals with the episodes following the exile of Ram, his ramblings in the forest with Seeta and Laxman, Seeta's abduction by Ravan and Ram's search for Seeta. Ultimately his seeking the aid of Sugriv, the monkey-king in a war with Ravan brings Ram in contact with Hanuman, the commander-in-chief of Sugriv's army of monkeys and bears.

Then follow the usual incidents in Hanuman's life picturised already in several films, such as his flight over the ocean, the burning of Lanka (Lanka Dahan), constructing the ocean bridge (Setu Bandhan) etc. There is one incident, however, in the picture which is not mentioned in the "Ramayana" of Valmiki and which deserves praise. Ram wants to instal a symbol of Shiva before starting his march. A Brahmin priest well versed in rituals, is needed for the ceremony. As none was available Ram asks Hanuman to invite Ravan from Lanka and Acharya Ravan actually comes and performs the ceremony. The scene, though imaginary, is a beautiful interpretation of the unique personality of Ravan, who was the most learned Brahmin of his times, a peerless scientist, a commentator on the "Vedas", a scholar of unequalled merit and a staunch devotee of Shiva. We wonder whether this beautiful incident is to be attributed to Pandit Indra or to Ramchandra Thakur whose scholastic attainments are better known.

Now comes the war between Ram and Ravan with all the antics of Hanuman who gives numerous demonstrations of his superhuman physical strength bordering on a miracle.

As there is very little in the life of Hanuman himself (though it is supposed to be the longest on earth lived by any animate creation of God), the picture is crammed with incidents from the "Aranya", "Yuddha" and "Lanka" cantos of the "Ramayana" and gives greater prominence to Ram than to Hanuman who is supposed to be the hero of the picture.

GOOD DIRECTION

Technically the picture is quite pleasing to the eye though more and better trick work was needed to show Hanuman's miraculous stunts effectively. The picture is cleverly directed and beautifully framed in parts, particularly in the outdoors. Sound recording is good and the photography is quite attractive.

Among the players, Hanuman, looks good though his tail is stuck rather high up and never comes down. Keshav Purohit plays Ram fairly well but Babu Raje cuts a comic figure as Laxman. Nirupa Roy slanders our conception of Seeta as she lacks the dignity and majesty of India's greatest woman of ancient times, worshipped as a goddess by countless millions. Imagine a goddess having Nirupa Roy's face!

In a midshot Tripathi looks a good Ravan, but disillusions badly in a close-up. He delivers his dialogue in the manner in which people spit on the stage.

The dialogue is well written and forceful in places. Most of the songs are just 'bhajans'. Almost all of them fit in with the situations except the one which Ram sings unnecessarily after losing Seeta. It was hardly an occasion for such a loving husband to demonstrate his proficiency in vocal music.

With all its defects, however, "Jai Hanuman", is much better than many mythological pictures recently produced. But it is not the type of picture we want from a producer who has so often been promising better pictures.

Wasti is up to some funny work in "Chunaria" of Kuldip Pictures.

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VINA KOHLI ☆ RAMLAL & Others.

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OUR REVIEW

"Lakhpati" Presents A Mad Race For Money !

Picture Becomes Unsuitable For Children !

As a rule one is always prepared for almost anything to happen in a Mohanlal Dave story on the screen as nothing is too fantastic or incredible to this man who has never bothered about the reactions of thinking and intelligent film-goers so long as there is a certainty of his stories selling in the film market.

For having written more stories for the Indian screen than the number of grey hair left on his head, his living, breathing factory of film stories has more or less come to be a phenomenon with a paraphernalia of anachronisms, anomalies, absurdities and intellectual perversions all his own.

In "Lakhpati", his latest story picturized by Filmchitra Corporation, there is only a slight deviation from the pet traditions of its author in the realm of glorifying the loyal and devoted Hindu housewife, in that, to the usual happy ending of the plot has been added a "progressive" tag by re-marrying to her beloved a girl already married to a wealthy old man on the ground that the first marriage was actually incomplete, and therefore illegal, as the couple had taken three instead of the customary four ritual rounds around the sacred altar!

BAH! WHAT AN ENGINEER!

In its bare essentials the story seeks to show how Niranjan, introduced (in the synopsis) as an "engineer" but actually emerging as no better than an inveterate coward and nincompoop, leading a happy family life, allows it to be ruined by the vindictive machinations of his scheming 'friend' Lalit, a wolf in sheep's disguise, who has sworn to get even with Niranjan's wife for having in the past turned down his own marriage proposal.

Discarding, as usual, all sense of proportion, logic and consistency, the writer and the director have only succeeded in piling up a series of inconsequential sequences and, at places, impossible situations which can

"LAKHPATI"

Producers:	Filmchitra Corporation
Language:	Hindustani
Story:	Mohanlal Dave
Dialogue & Songs:	Qamar Jalalabadi
Music:	Hnsnalal & Bhagatram
Cameraman:	Kumar Jaywant
Sound:	I. C. Desai
Cast:	Sulochana Chatterjee, Sapru, Om Prakash, Rajen Haksar, Leela Chitnis, etc.
Released At:	Central, Bombay
Date of Release:	24th September, 1948

Directed By:
RAVINDRA JAYKAR

appeal only to the perverted and the soft-headed—apart from the fact that they happened to be far too hackneyed, unrealistic and crude to be either convincing or entertaining.

While on the one hand Lalit, the villain-of-the-piece, is shown successfully spreading his vicious net to entrap and ruin his friend and his family by implanting in the former a desire to be a "lakhpati" and dragging him to the races, this "engineer" hero who, in the beginning, appears as tame and harmless as a rabbit, suddenly becomes so diabolical and monstrous under the evil influence of his friend that he easily believes all that the latter dins into his ears and shows no scruples even to suspect the unflinching loyalty of his devoted wife.

The entire characterization of Niranjan, as being thoroughly incapable of any intellect or imagination, thus not only suffers from serious drawbacks but constitutes a veritable slander on our educated men; the more so through the degradation to which he is shown to stoop every time save in the end when the Daniel must come to judgment for the sake of a happy ending!

One really wonders why Dave should be so grossly and mercilessly unfair, unsympathetic and insulting to the male sex as to degrade and run it down unsparingly again and again as is the case with practically all the important male characters portrayed in "Lakhpati", especially the sequence where Niranjan drives out his pregnant wife on a flimsy suspicion created by his vindictive friend.

"DORIAN GRAY" TOUCH!

In between the string of puerile

These days film directors throw them on grass to make them more attractive. Here is Sofia in "Angan" produced by Alam Art Productions.

FOR PARTICULARS :— **VEERENDRA CHITRA,** JYOTI STUDIO, Kennedy Bridge, BOMBA

id inconsequential sequences has een introduced an "ingenious" sym- olism that inescapably leads one to ace its origin in that brilliant ollywood masterpiece based on scar Wilde's "The Picture of Do- an Gray" starring Hurd Hatfield.

Niranjan has in his house a small hite marble statue of his own which said to have been presented to him ith the warning that it would turn lack whenever he sinned. The fear of this warning coming true keeps haunting this cowardly hero who shuns and runs away from the statue every time he sees it growing darker. The way Sapru performs this act would assuredly make Hurd Hatfield laugh at this shameful imitation of his masterly rendering of Dorian Gray!

The pity of this thoughtlessly borrowed symbolism shorn of its philosophic subtlety is that the director has completely forgotten all about the statue towards the end though it is no mean consolation that it wasn't shown to be turning from black to white again after the "engineer" had repented for his sins and returned to sanity!

FLASH IN THE PAN!

In the female lead Sulochana Chatterji acquits herself creditably and provides some relief to the audience by her exotic dance numbers. Realizing her histrionic limitations or otherwise, the director has mostly 'banked' on her sex appeal and seductive charms and not without avail.

Sapru as Niranjan has been miscast once again and fails to impress anywhere in the film. What a pity his talents in character acting should be wasted on roles which afford little or no scope for them! Rajen Haksar has a face too icy and insipid for the screen and, bereft of any pretentions to acting, he proves a dud remaining camera-conscious all along. Gharpure as Seth Shamlal spits out typically Maharashtrian sparks of Hindustani which are too revolting for words to express! Leela Chitnis and Baby Tabassum have little to do while Om Prakash as Lalit has needlessly spoiled his performance by over-acting and aping the mannerisms of other screen villains like Yakub.

Ravindra Jaykar has failed to show any enterprise or imagination in his direction—to say nothing of his selection of the story. "Lakhpati" is another flash in the pan for Jaykar who took his training under Jayant Desai. The photography of Kumar Jaywant is good in parts and quite commendable generally as also the sound recording of Desai.

Both, the musical score of Husanlal and Bhagatram and the songs and dialogue of Qamar Jalalabadi, are commonplace—the latter often verging on cheapness as for instance the outburst of Seth Shamlal (Gharpure) when he says: "pachas hazar men to char shadiyan ho sakti hain". In short "Lakhpati" has nothing much to commend itself and should be particularly avoided by juveniles who always carry wrong ideas and dangerous incentives from such themes especially when they are not tackled in the right manner.

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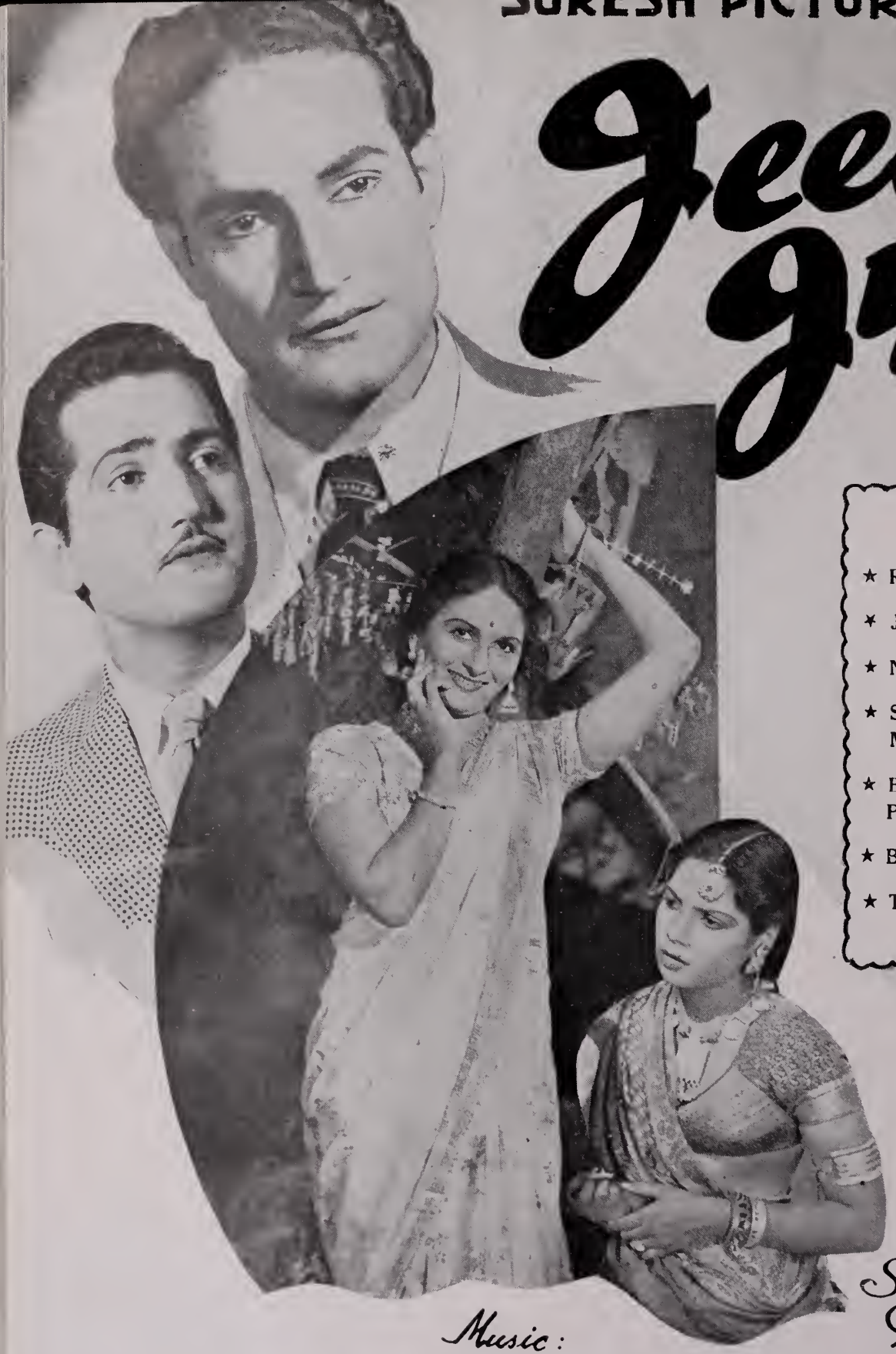

Starring:

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- ★ JAWAHAR
- ★ NIRMAL KUMAR
- ★ SHANTI-MADHOK
- ★ BABY - KUSSUM PRADHAN
- ★ BIKRAM KAPOOR
- ★ TARA RAO.

Music:
N. NAGESHRAO.

Story, Scenario & Direction:
VIJAY MOHAN GU

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UR REVIEW

Vishnu's "Harishchandra" Presents Nauseating Trash!

)isgusting And Rotten In The Extreme!

In keeping with his old tricks in
m advertising Mr. V. R. Mehta of
e Pratibha Pictures (formerly of
e Royal Film Circuit who advertis-
his pictures as "Royal Jewels")
s been exploiting the name of Ma-
tma Gandhi for the advertisement
"Harishchandra" in a crude and
ne-too-worthy manner. In his "My
xperiments With Truth" Gandhiji
entions his having seen a stage
ay of Harishchandra in his early
yhood at Rajkot and says that he
is so touched by the sufferings of
arishchandra that he wanted to see
e play again and again. These
ords from the autobiography of
ndhiji are quoted in the advertise-
nts of "Harishchandra" to popu-
rise the picture but it appears that
e picture-goers of today know
me of these trade tricks of our mo-
n picture people and whatever
ndhiji thought of Harishchandra.
e stage play, they do not think
ich of "Harishchandra". the pic-
re, with the result that the picture
s failed to appeal and Gandhiji's
me is being misused.

Unfortunately for the world and
rhaps luckily for the Pratibha
ctures, Gandhiji is now no more
th us. The present picture is dis-
sting enough to drive out from
yone's mind any regard that he
y have had for Harishchandra and
such the picture succeeds in ridi-
ling several of our ancient Hindu
thological characters and immor-
hierarchy.

FANTASTIC LEGEND

The popular legend of Harishchan-
a. the symbol of truth, need hard-
be retold here. Vishnu Cinetone's
rsion is a disgusting cocktail of in-
lents from "Devi Bhagwat" and
larkandeya Purana" with a lot of
ce of their own. with the result
t we are introduced to a new and
ite a funny Harishchandra altoge-
r.

In keeping with the strange story.
strange assortment of artistes play
different roles. None of them
ms to know even the elementary
es of screen acting. Chhannalal
nde in his make-up as one of the

"HARISHCHANDRA"

Producers:	**Vishnu Cinetone, Ltd.**
Language:	**Gujarati**
Story & Dialogue:	**Natvar Shyam**
Sound:	**Raghunath Brahmabhatt**
Music:	**Chhannalal Thakur**
Photography:	**Babubhai Udeshi**
Audiography:	**Laxman Bulbule**
Cast:	**Rani Premlata, Natvarlal Chohan, Chhannalal Pande, Kamalesh Thaker, Master Shivlal etc.**
Released At:	**Swastik, Bombay**
Date of Release:	**28th August 1948**

Directed By:
DHIRUBHAI B. DESAI

greatest sages of ancient India, looks like an escaped convict or a street mendicant who extracts money from unwary citizens. Natwar Chohan is stagy throughout and so is Rani Premlata who delivers her dialogue like a school mistress giving a dictation to her pupils. Her high cheekbones, long nose and lifeless eyes do not at all qualify her for film acting. The most nauseating performance comes from Kamalesh Thaker in the role of Nakshatra, Vishwamitra's disciple. His buffoonery disgusts even the average Gujarati spectator.

The songs are poor in word and tune and are inserted, as is usual with Gujarati stage plays, in situations that are unsuitable. Taramati sings one over the dead body of Rohit while Harishchandra airs one in the market place of Kashi preaching equality among human beings! Most of the songs are unmusical and particularly the three sung by Harishchandra are simply unbearable.

The picture has no technical values at all. Photography, recording and processing are just rotten.

Altogether one wonders whether such pictures really teach people to become truthful or on the contrary, turn them away from truth seeing that it is better to tell a lie at times than to sell one's wife as a slave. We have often wondered whether the story of Harishchandra is that of a truthful man or of a weak-kneed debtor who could not escape the clutches of his creditor knowing all the while that if he displeased Vishwamitra, the sage would curse him and unlike a brave, honest and upright man who fears nothing, Harishchandra was strangely enough always afraid of such curses.

Anyway it is a relief that such pictures are produced only in Gujarati for thus the evil is isolated to a small community. And the Gujaratis who have yet to cultivate an artistic taste to discriminate between stage plays and motion pictures, do, it seems, still enjoy such meaningless trash.

In a delicate domestic situation Uzra Mumtaz plays the coy wife to Prithviraj in "Ghaddar", the new stage-play of Prithvi Theatres.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

CASHING ON GANDHIJI

"Recently I went to see Santoshi's much boosted "Khidki" at the local States Cinema. It was a lengthy picture and it turned out to be such a ridiculous affair that I and my friends were bored stiff. A song of the Mahatma accompanied by a suggestive dance was also inserted in the picture to win popular appeal. It is high time our producers leave the Mahatma alone and in this respect I request you to put some sense into our producers' cranium. Gandhiji's name is a sacred possession in the memory of every Indian and no one has any right to take commercial advantage of the name of the Prophet of non-violence."

V. K. Fazlur Rahman.

BANGALORE.

CARTOON OR CARICATURE?

"A few weeks back I went to see "Toote Tare" at the local Opera House. Along with it was shown one cartoon short entitled "Ek Sadi Bad". More than half of the footage was wasted on stills of some third rate unimaginative drawings. The cartoon part of the short was badly sketched and looked like some school boy's job. The background commentary was very poor in language and most unpleasant in diction. In short this cartoon film was an all round disgusting affair. It is high time we stop wasting precious celluloid on such nasty adventures. Let some of us first learn the technique of producing cartoon films before we put our hands into it."

Krishna Kumar Jain.

BOMBAY 2.

SAME HERE

"In these difficult times, it is needless to say, that we are facing tremendous problems. We have to solve, in very near future, the housing problem. This is India-wide and everywhere, there is a cry for more houses and more buildings. And then we are short of building materials. And so we are at a loss, in not knowing, what to do? Though short of materials we have to give shelter—and give shelter like human beings, to millions of our brothers who have come from Pakistan.

"While on the other side, many cinema buildings are being erected at various places. Here in our city a new cinema building is being given the finishing touches and, in fact, it is not a building, it is a 'palace'. A vast and magnificent building it is, fully decorated and it is going to air-conditioned.

"We should be, in fact, asham of these types of buildings at th juncture!"

AGRA. *Kailash Chand*

INDEED!

"I have greatly liked the idea M. Rukmani of Anantapur in h letter published in your June, 19 issue of conducting an annual co petition to select the best woman a man in the country. This compe tion, once a year will add greatly our country's "Beauty & Healt and if these photographs are pu lished in "filmindia" they will gi a chance to your readers abroad appreciate the high standard of I dian Beauty which has so far mained unexhibited.

"You may have recently seen the press a similar beauty compe tion held in Simla. In this com petition, the Bombay Governor Sir M haraj Singh's niece got the first pr and was thus named "Miss Sin 1948".

NEW DELHI. *Arjan D. Khan*

SLEEPING PILL

"While on leave I had an oppo tunity to see "Mirza Saheban" Nagpur and I am so grateful th "Mirza Saheban" provided me most an hour's un-interrupted sle till I was rudely shaken by a frie —yawning and sulking.

"I remember to have read in t papers that Churchill's face has be classified amongst the world's t worst faces. Someone according that paper, felt like pinching t plump cheeks of Churchill. Th reminded me of Nurjehan who wi her plump cheeks, manicured nai polished accent and unproportiona body endeavours to play and act village maiden.

"The only one who deserves a p on the back is the mare. Grant that she could recognize Mirza w had returned so much older after l 15 years stay. Granted that s could go galloping up to Nur han's place but what about comi back with a double-load (both ligh

Hafeez Jehan and Rehman make a new romantic team in Filmistan's social story "Sanwariya".

eights!) and that too "full-throttle ı". She must have been pretty old -somewhere near 20 and to have erformed that singular feat does eserve a pat. Australian bred orses cannot do that. Where is she? ell her to Maharaja Gaekwar of aroda and help him win the Grand ational."

EW DELHI. *Capt. B. Avasthy.*

FOOLING PEOPLE

"Films should make people forget ieir troubles for a time, give them elaxation and enable them to escape or a while from their worries and ieir work. In short, they should be ie 'Literature of Escape' and must ossess recreational value. But to xpect entertainment in New Thea- e's latest "Oonch-Neech" is to ex- ect an oasis in an arid desert. It is ifernally boring. It is true that our roducers should tackle social pro- lems in their films to purge the so- iety of its evil elements but it is cer- inly better for them to tackle no ocial problem rather than do it in n idiotic manner.

"Although the producers of the lm under reference have tried to ackle the Harijan problem they have ctually dodged the real issue by aking the Harijan girl commit sui- ide in the end in a most undramatic anner. Had she been made to ght for her rights, the picture would ave been worth its labour. It ap- ears to me that the producers had oble intentions but they had no rains to express them. Why do our roducers indulge in social casuistry nd political sophistry unless they re able to handle them purposeful- ? Will they ever understand that or a dynamic film there must be a ire element of popular appeal, act- on and thrill in it besides high ounding morals? "Oonch-Neech" is ood for nothing: it is intolerable onsense and spells the end of the ood old New Theatres. What a fall rom "Devdas" to "Oonch-Neech".

ANPUR CANTT. *Indira Devi.*

JUST MONEY COLLECTOR

"The preview shows of Indian pic- ires in Burma are taxed and the rate f taxation per show is Rs. 100/- xed.

"Sometimes ago a preview show f Dr. Kotnis was organized by a ocal cinema and the Collector of ntertainment Tax was invited there, ut he could not attend the show and deputed one person who gave him a report that Dr. Kotnis is an educational picture and the picture was exempted from the tax of Rs. 100 by the Collector. Very recently a preview of Uday Shankar's "Kalpana" was organized and the Collector was also invited and he attended the show. After the show was finished, the Collector was told that "Kalpana" is an educational picture and that such a picture should be exempted from the tax of Rs. 100/-. The Collector rejected the request on the ground that the picture is neither an educational nor a cultural one.

"Well Mr. Editor do you believe that a War Propaganda Picture like "Dr. Kotnis" was in any way better than Uday Shanker's "Kalpana"? And what have you to say to our learned Collector?"

RANGOON. *Vijay M. Desai.*

LET'S SEE

"We find the Indian music programmes broadcast by the All India Radio to be completely unentertaining and disgusting and, as far as I think, nobody is even interested in the AIR musical programmes particularly in East Africa. Whenever we switch on our Radio for New Delhi musical programmes, mostly we find rotten classical or studio-prepared records and rarely do we hear any good film songs.

"Why doesn't the Programme Director—both internal and external—care to entertain the All India Radio listeners as the B.B.C. and CX Ceylone used to do during the war years?

"On Thursday morning "farmaeshi" programme is arranged for twenty minutes only, and that programme contains nothing but untasteful records.

"In conclusion I will request the Programme Director of A.I.R. to improve the musical programmes or to cancel these programmes entirely. The best way is to keep daily "farmaeshi" programmes for one hour possibly from four to five Indian Standard time and if possible Special Night programme for East and South Africa from nine to ten E. A. time i.e., 11-30 to 12-30 Indian St. time.

"Will the Director of A.I.R. pay any attention to this request, put in a

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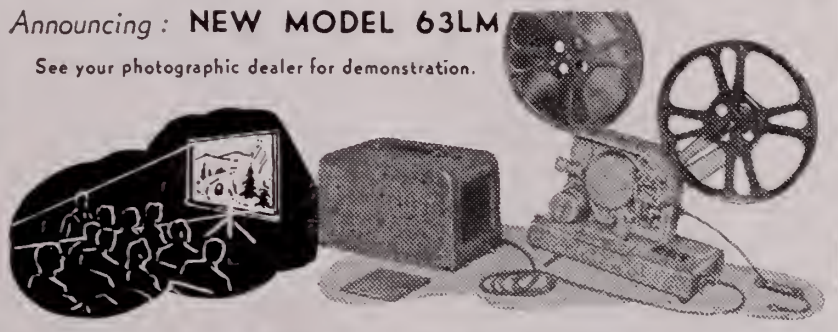

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straightforward way. and stop playing rotten studio-prepared records and furnish us with the latest melodious music?

Rajaballi P. L. Motani.
KAMPALA.

OUTRAGED?

"Mr. Atib Usmani's remarks against me in April's "filmindia" have come as a complete surprise to me. He seems to have completely misunderstood my point of view. He says that I was evidently offended when a couple of Hindus walked out during the show of "Elan" a Muslim picture. I was certainly hurt over this incident, because I have always admired a cultured Hindu who understands the other man's point of view better than any other person. So, when these two educated and cultured Hindu gentlemen walked out of the theatre abusing. when the name of Quran was mentioned, my heart almost broke. I realized how deep this poison of communalism had been drunk by these sister communities. Any person in the world will feel hurt if his religion is made the target of abuse. No man who defends his religion can be dubbed a communalist.

" 'It is sheer hypocrisy', continues Mr. Usmani. "on the part of a Muslim to say that he 'loved' pictures like "Tukaram" and "Dnyaneshwar", because hero worship and idolatory are positively forbidden in Islam". I agree completely with the latter part of his statement. but may I ask Mr. Usmani whether those Muslims who visit the mausoleums of "pirs" and "wallis" are not followers of Islam? Idolatory is forbidden when one worships the idol or the grave but Tukaram was a saint who in an idol. as in everything else. saw the glimpse of God. Can such a person be called an idol worshipper? To a pure heart. the presence of God is felt even in dust but to a foul one even a mosque will not house the Almighty.

Nirupa Roy, a Ranjit starlet in their latest mythological story, "Jai Hanuman".

"Just because "Elan" was a sensible Muslim picture and I happened to like it. Mr. Usmani found his opportunity to criticize me. that being the fashion in India after the unfortunate division of our country. Any Muslim, whether he be a Nationalist or a Leaguer comes under a barrage of criticism these days. thanks to the Congress which failed to protect those who had full faith in its democracy.

"Another fantastic mental masturbation of Mr. Usmani is that religion is mere fiction. Does Islam, a great religion, permit its followers to treat it as mere fiction? Are the founders of great religions mere fictitious characters? If Mr. Usmani feels ashamed to call himself a Muslim. let him keep quiet. There might be reasons for it, but let him not indulge in such idiotic philosophies. If he is an atheist, he has no right to attack those who are more sensible. To be proud of one's religion is no isolationist ideology but to drag in the fair name of religion for ulterior motives is definitely communalism as was the policy of the Muslim League.

"Over ninety per cent of my friends are of other religions. I respect their religion and only by doing so have I come to respect them individually and not as Mr. Usmani thinks. How can a Hindu be friendly with a Muslim or vice versa when in his heart of hearts he has a hatred towards the other's religion? It ceases to be genuine friendship or understanding."

V. K. Fazlur Rahman.
BANGALORE.

I WILL

"Why don't you save us from such actors like Motilal and Surendra. the pre-historic finds of our fi industry? If they can't walk out the industry they must at least ta roles that suit them. Can't you, the interests of filmgoers, do so thing to chase such actors out of t precincts of a studio? Imagine. M tilal making love to sweet Nargis, a the squint-eyed Surendra with African forest on his chest nestli by the side of beautiful Meena. there is nothing you can do to pr vent such actors taking roles that not suit them. stop editing "fil india" and take to spinning."

ANANTAPUR. *A. Raghava*

Devika Rani, as she looked once, "Anyaya", produced and directed J. S. Casshyap.

WHY NOT?

"Is it not very singular that not single "social" with a Christian sto has been produced in Hindi till now The themes are invariably Hindu Muslim. Why should not some our producers explore fresh pastur and give us some stories with Chri tian background and Christians principal characters in the drama Don't you think it worthwhile to e ploit a "social" on some such ne lines. for a change? We have ha enough of Hindu and Muslim s cials. So why. not some produce

ave mercy on us, the cine-fans, and ive us a spicy change?"

UTHIYARA. *M. Vasudevan Nair.*

ASK PANTJI!

"The most noticeable feature of st-war Lucknow is the large umber of cinema houses that are eing built steadily in the city. When nilding materials are so scarce (or, t least we are told so), and when ne finds it next to impossible to get ven a little bit of cement to repair ld dwellings, it really baffles one to ee so many big cinema houses being onstructed so rapidly. Will some- nc explain the underlying mys- ry?"

Pooran Chandra Pandey.

UCKNOW.

DO PRAY

"It is with deep regret that I write nese few lines to you. On having ead your review of Shantaram's nuch boosted "Ramjoshi", I went to ee it with great expectations but sad o say I was sorely disappointed. For he first time in seven years I was nisled by "filmindia". I agree that pinions differ but in the case of Ramjoshi" no two sane persons in he world will ever differ on this oint—that it is idiotic from the first o the last reel. "Filmindia" calls it a real musical", while in reality it as perhaps the rottenest music ever eard on the Indian screen—even nore rotten than the screeches we eard in "Dr. Kotnis". The most fan- astic playback voice ever matched vas in this picture. Imagine Zohra f Ambala with her manly voice sing- ng for Hansa. There is a world f difference between the voices of Zohra and Hansa. When Hansa ursts into a manly wail, a ripple of aughter runs through the audience. At least in the selection of the ghost oice the 'great' Shantaram should ave used his commonsense a bit.

"As for Manmohan Krishna, the arlier he gives up screen acting the etter. He is neither a Manmohan nor a Krishna. He has a face which, erhaps with the exception of Shan- aram, no one in the world including imself will ever like to have a econd glimpse. Our producers have hrust on us many an ugly hero but never was an actor such an eyesore han this Manmohan. As for his oice, well let us leave it at that. Per- aps he alone could have acted in such a stupid and idiotic picture. To cap all these absurdities was the Radha-Kishen dance. I challenge any filmgoer to show me a more rot- ten piece than this in any picture produced in India so far. And this in colour. It looked like a colourful physical training class of convicts in jail gardens.

"I came out of the theatre with a sickening headache and a broken heart at being so badly let down by "filmindia". I pray, Mr. Patel, this should be my first and last disap- pointment."

V. K. Fazlur Rahman.

BANGALORE.

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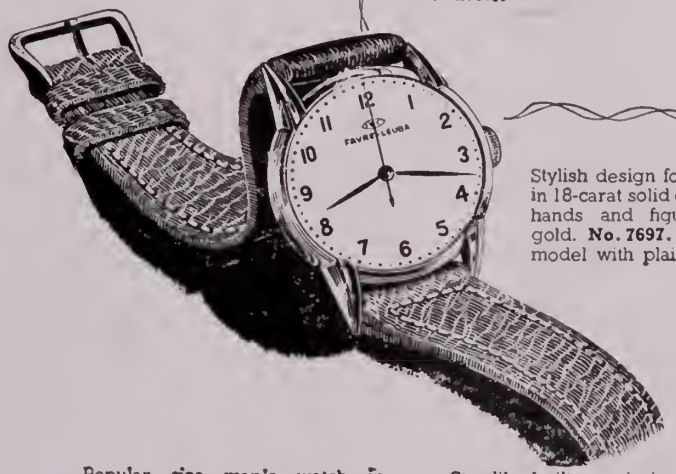
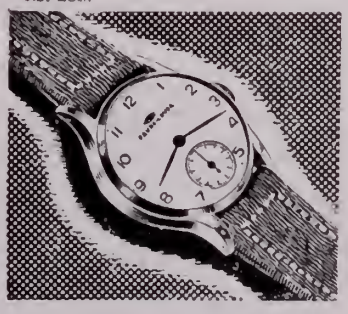
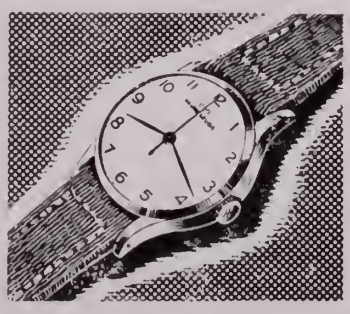


Stylish design for all occasions in 18-carat solid gold case, with hands and figures raised in gold. **No. 7697.** Rs. 678. Similar model with plain dial Rs. 616.

Popular size man's watch in stainless steel case. **No. 7433.** Rs. 282.



Sturdily built watch in stainless steel case. **No. 7443.** Rs. 300.



FAVRE-LEUBA

FAVRE-LEUBA & CO., LTD.
BOMBAY-CALCUTTA

FIRE-FLY

"The profound absurdity which director Shaukat has betrayed in selecting his wife, Nur Jehan, for the role of a college girl in 'Jugnu', and the unseemly impression thus created are the glaring achievements of the ambitious director, who deserves congratulations for producing such an unrealistic mess. And as regards the "attractive" dance, he seems to have acted upon the principle: "Strip off as much as possible!"

NEW DELHI. *P. N. Malik.*

FREE HEADACHE?

"Yesterday I saw "Chittor Vijay" and my head is still aching. This picture is such a boredom that even though I held a 'complimentary' I feel like suing its producer for damages for my monetary loss on Entertainment Tax and compensation for two days' headache.

"The picture apparently deals with 'history' of the Rajputs but all the incidents seem to have been revealed solely to Mohan Sinha and not to any other historian. Besides, the Rajputs have been shown as foolish brutes without any sense of justice or morality. The presentation is a black calumny and would make any Rajput hang his head in shame. Moreover, the picture is presented in the crudest possible way. Unconvincing story, theatrical acting, foolish dialogue, no direction and indistinct photography combine to make the picture a thorough headache.

"I do not remember if ever I have seen a good picture directed by this man Mohan Sinha. He has always been wasting the precious celluloid and it is high time now he should take to some other vocation".

DELHI. *Balraj Sethi.*

FOR MAKHKHAN ON TOAST!

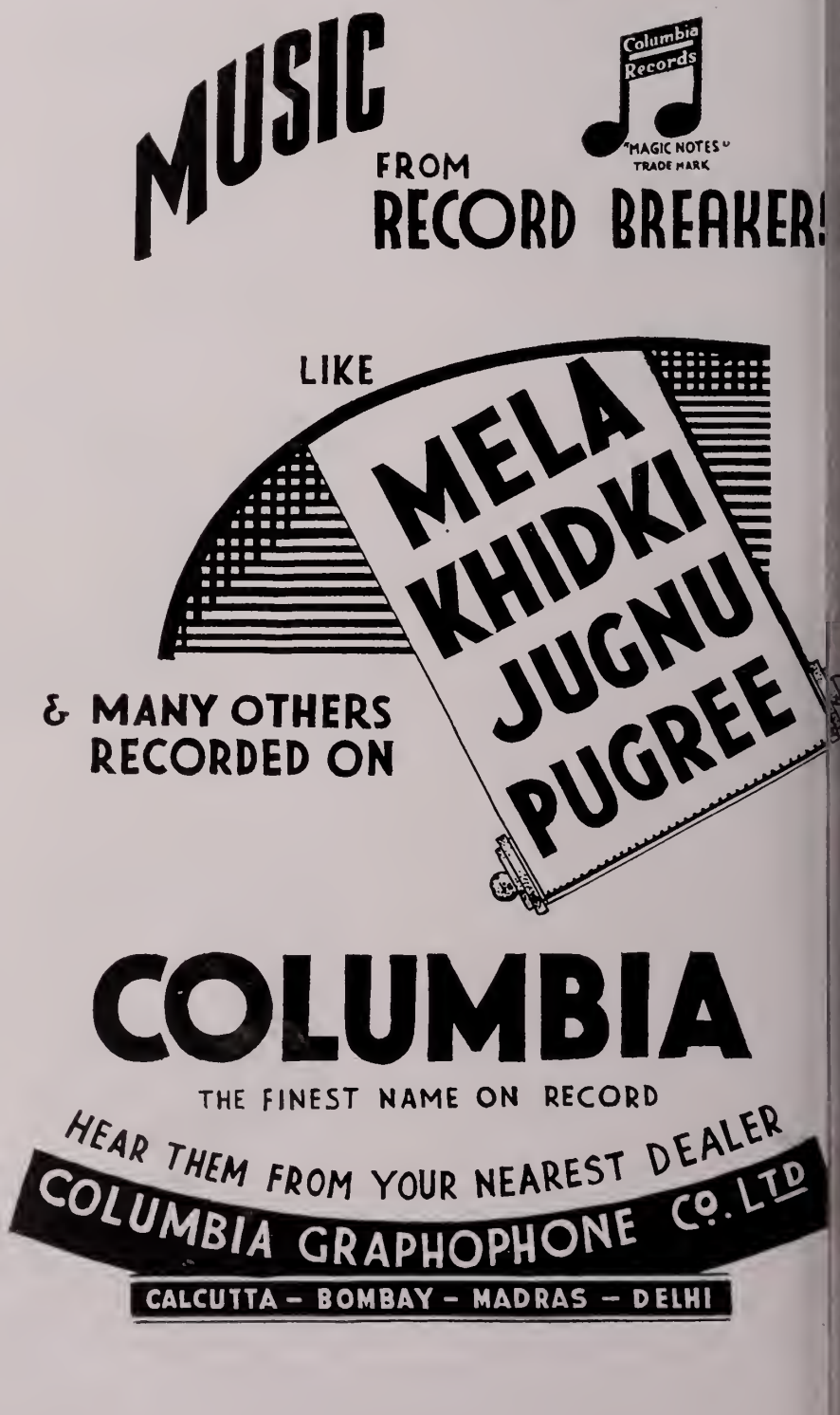
"May I voice my protest against M/s. M & T (not mutton & tomato) Co., who are the present bosses of the local Capitol Cinema? While every first run cinema hall charges as -|5|- & -|10|6 for admission to the lowest and lower class, why this particular hall should rob us of our hard-earned money by charging as -|8|- and Re. 1 for the same classes?"

BOMBAY. *Manoranjan Dutta.*

LET'S HOPE!

"The "New Opera", a picture house in Mysore, is going from bad to worse. The theatre is situated in a lovely locality and possesses a grand building which is badly in need of streamlining. The seating accommodation inside the theatre is rotten. The furniture is uncomfortable, old and rickety. One is apt to get his clothes torn if he is not careful, on account of the nails that have come up here and there. Moreover, there is not enough of leg space between the rows of seats. The acoustics is also bad. Usually, a pictur goer pays for entertainment, but an one who visits this theatre is sure get a headache in return for h money. The name "New Opera", is misnomer. It is high time that som thing is done to improve this the tre. It is hoped that the manag ment wakes up in time and gives patrons some value for their money

MYSORE. *A. Sheshadri Iye*



AT HOME AND ABROAD

NEW TEAM

Bombay, September 30.

The Government of Bombay have appointed a new Board of Film Censors to function from the 1st October 1948, for the next four years. The Director of Publicity will act as the President of the Board.

The other members of the Board are:—Prof. R. N. Welingkar. (Vice-President), Deputy Commissioner of Police. (Special President). Dr. D. G. Vyas, Mrs. G. R. Billimoria. Mrs. Zarina Currimbhoy, Mrs. Kulsum Sayani, Mrs. Audrey H. Kellock, Mrs. Kamala S. Dongerkery, Mrs. Rambhaben M. Gandhi, Mr. V. Shantaram, Mr. H. L. Kaji, Mr. B. R. Dhurandhar and Prof. M. R. Pande.

In addition there will be a Trade Representative on the Board with a one-year's term of appointment.

With such an imposing Board of Censors, let us hope that the censors study their own Production Code carefully and enforce it wisely in the interest of the people.

DIRTY WORK

LONDON, September 12.

According to Don Iddon, a columnist of the 'London Daily Mail', the American film distributors are themselves "aiding and abetting" the boycott of British films. This interesting piece of information has been furnished by Morris Helprin, Vice President of the London Film Productions and an important lieutenant in America of Sir Alexander Korda.

Helprin is of the opinion that the American producers by quietly accepting the threats of the so-called "Sons of Liberty", are showing their resentment towards the Quota Act and aiming for retaliation against the British film industry.

Says Iddon. "At a time when British air bases are being made available to American bombers, it is utterly ironical that American cinemas should not be available to British pictures."

It is worth watching this tussle of the white cousins at the same bone.

A GRAIN OF PRACTICE

Bombay, September 12.

The Bombay Municipal Corporation has suddenly developed a "health" conscience and it proposes to teach the citizens of Bombay how to fight diseases and maintain the health of the city, through a series of 16 mm American produced films. They will deal with subjects like body resistance against diseases, fundamentals of diet, eyes and their care, the teeth, tuberculosis, posture and exercise and home nursing.

While the idea of educating the masses through such films is commendable, we feel that the films can't benefit our people very much because of the highly advanced American background in science, medicine and hygiene.

A better plan which the City Fathers should take in hand is to see that some of the slum areas and dirty streets of Bombay are cleaned properly. This is one way of combating many a disease.

Sjt. S. K. Patil, President of the Bombay Provincial Congress Committee, presided over the Dassera Celebrations at the New Jack Printing Works, Ltd., Bombay. Here they come! From left to right: Consul-General for Syria, Rao Saheb D. K. Parker, Baburao Patel, Sjt. S. K. Patil.

Baby Ashalata Parker—not a baby film star—but the star daughter of Rao Saheb D. K. Parker.

NEW ITCH

New York, September 7.

Eric Johnston, the £50,000 a year President of the American Motion Picture Association, is evidently not merely a president of film producers making speeches against the British Quota Act. He seems to be having an itch for politics seeing the new book he has written. It is called, "We're All In It" and deals with world affairs and politics.

AND WHEN?

Delhi, September 22.

A film godown outside Mori Gate, Delhi, containing several boxes of films caught fire yesterday resulting in a loss of a lakh of rupees. Three refugee stalls close to the godown were also gutted.

Luckily there was no loss of life, unlike the Chandni Chowk film godown fire where seven people were killed.

Are the authorities concerned waiting for their own offices to go up in smoke before they take drastic action to stop these dangerous fires?

ON THE SPOT

New York, September 22.

With the new device patented by Adolph H. Rosenthal of New York, a motion picture producer can see what his feature will look like on the screen as he is producing the thing. All he has to do is to look at a television screen which records the exact image that the motion picture camera is recording on film.

If this new device really turns out as useful as it claims to be, Indian motion picture producers will be greatly benefitted by it. Many a producer here hardly knows what his final picture will look like, not being in the habit of seeing the 'rushes'.

WHAT ABOUT THEM?

Lucknow, September 18.

The verandahs of two cinemas in Lucknow have been ordered to be demolished as they encroached on municipal land. The district magistrate brought this glaring fact to the notice of the municipal board.

The demolishing work will be done by the Municipal demolition squad and the cost of demolition will b borne by the respective theatre-own ers. One of the cinemas is still u der construction, the other, Rata Talkies, is a running concern.

What about those theatres whi continuously encroach on our p tience and hygiene?

WATCH DOG

New York, September 22.

With America and Russia constan ly at each other's throat, the U American Activities Committee looking out for a capable man work in its Los Angeles office to kee a watchful eye on the activities of t film folks in Hollywood, some whom were recently found taki their orders from Moscow.

Jim Stedman, one of its former i vestigators, is being induced to ta up the job.

MORARJI'S JOB

Allahabad, September 6.

The U. P. Government, it is repo ed, has ordered the District Magi trates in the province to requisitio those cinema houses built recent from black-market materials, for t use of refugees, as hospitals schools or Government offices.

What about Manu Subeda "Liberty" cinema being requisitione in a similar manner? Hospita schools and offices are always mo useful than luxurious cinema hous of which we have plenty.

We have many refugees who sle on pavements.

FOR HOME MINISTERS

Brighton, September 11.

The British Association for t advancement of science after discus ing serious subjects like zoology a anthropology, spent quite a f hours in discussing the 'harmf effect of Jane Russell on the Briti adolescents.

In a survey regarding the cine habits and reactions of 50,000 B tish school children in Birmingha Coventry and Nuneaton, made Mr. W. A. Simpson, a British psych logist, it was found that Miss R sell's film, "The Outlaw" shock most of the boys and girls who s it.

The girls gaped at her low-c dresses and the boys dreamed abo them and her 'voluptuous' figure. O girl thought it too "vulgar a coarse" while another said, "it w very embarrassing."

The American producers, course, can swallow all these remar

id more, so long as "The Outlaw" rings in a steady stream of dollars. Here is something which our ifferent provincial Home Ministers ould know about and watch our uraiyas, Manoramas and Cuckoos in ir motion pictures.

AMLA-SHANKER

Calcutta, September 15.

Uday Shankar, the famous dancer, ccompanied by his charming wife mla Devi, will be visiting London nd New York shortly.

In the meanwhile, he has been aking plans to revive his old culre centre formerly at Almora and ansfer it to Calcutta as well as estalish branches of it in Bombay and ladras. He is also planning a coast-coast educational and cultural tour f America in 1949-1950 with a usic and dance party.

With a dance documentary like Kalpana" to his credit, we have no oubt that Shankar will catch the ncy of the Yankees and present ultural India in its true and glorious olours.

GRIST FOR GRIERSON

London, September 21.

Mr. John Grierson, Film Controlr at the Central Office of Informaon, has an ambitious programme of overnment-sponsored feature films be made in Britain. So far, the government departments have spent £750,000 a year on documentaries. Now they will start production of full length feature films.

Speaking at Edinburgh recently, Mr. Grierson said. "For the first time I see the possibilities of a real national film service. I hope we will move to the position where we will produce six feature films a year."

ecruit Nanubhai A. Sheth of 13, in Merchants' Society, Ami Kunj, medabad is a B.A. student, 21, 5'-9" and knows Gujarati.

It is not Vijoo Bhatt but Rehman who pays his last homage to Manorama who poisons herself in "Pyar-ki-Jeet, produced by Famous Pictures.

INDEED!

Madras, September 28.

The Government of Madras have asked all cinema-owners to exhibit the National Flag at the end of each show. Till they receive slides of the National Flag from the Government of India, they should exhibit their own pictures of the flag.

Apart from this compulsory exhibition of the National Flag, the cinema owners are also asked to keep the doors of the auditorium closed to prevent the crowds rushing out while the flag is being displayed.

Isn't this patriotism with a vengeance?

FED UP

London, September 28.

Mr. Frank Cellier, a well-known stage actor and popularly called, "the snappiest murderer", died in a London hospital today at the age of 61.

His first stage appearance dates back to 1903 and by 1931, his appearances numbered 10,000.

FLEA BITE

Bombay, September 18.

Two out of the four studios of the Bombay Talkies, Malad, were completely gutted by fire which lasted for nearly an hour on Friday, the 17th September.

The loss resulting from the gutting of these two studios is estimated at five lakhs of rupees.

FREEDOM'S FIGHT

Bombay, September 22.

A film entitled "Road to Hyderabad", made by the film unit of the Army Information Services which accompanied the Indian army on its historic march to Hyderabad will be released soon.

While the film will have lost all its topical value by the time it is on exhibition, it is at least a consolation that the events have been recorded for future reference. We shall show it to the Nizam when he brags next.

NO MORE

London, September 28.

The death of Dame Lilian Braithwaite at the age of 75, removes from the stage world a gracious and well-known actress.

Working in many a Shakespearean play in the company of great artistes like Sir George Alexander, Sir Her-

The fair ones were there too—for the Dassera Celebrations at the New Jack Printing Works, Ltd. Here they go from left to right: Mrs. Monk, Mrs. Sushila Rani Patel and Mrs. Mair McGill.

bert Tree, Lewis Waller, Cyril Maude, Fred Terry and Sir Gerald Du Maurier, she believed more in playing a character convincingly, with less emphasis on glamour.

Her recent success when she was over 70 years of age was in "Arsenic and Old Lace" where she gave a clever and lively performance.

PEACE LOVING REDS?

Brussels, September 22.

Many people were injured when a large number of Communist demonstrators tried to stop the showing of "The Iron Curtain" last night. The police drove them back and arrested 20 ringleaders.

At Antwerp, five days later the Communist demonstrators again created trouble and "The Iron Curtain" had to be suspended.

That is the Communist technique of showing disapproval of anti-Soviet films.

NO NEW CINEMAS

Delhi, September 27.

The Deputy Commissioner of Delhi has prohibited the issue of licences for new cinema houses in Delhi.

Licences already granted to those people who have not yet started construction of cinemas will be withdrawn.

Touring cinema companies will not be permitted to screen shows in areas within five miles of Delhi.

HIS FINAL STARDOM

Lahore, September 21.

A short documentary, 1600 feet in length, depicting the main events in Qaid-e-Azam Jinnah's life including the funeral scenes, has been made by an official film unit of Pakistan and will be exhibited in the cinemas of Pakistan shortly. The film is in three versions, Urdu, English and Bengal

It seems to have been made by Pa kistanis only for Pakistan.

TEACHING CLEANLINESS

Birmingham, October 3.

The health committee of Birmi gham, England, has started teachin the local landlords of pubs how t serve beer in clean glasses, by sho ing them films on dirt and disease.

Said Councillor J. Farrell, "Glas es in public houses are being washe all night long in the same bowl c cold water. There is no attempt a proper sterilisation. Each pub ha beautiful white towels, but they a being used to hang on the pump when the barrels are dry".

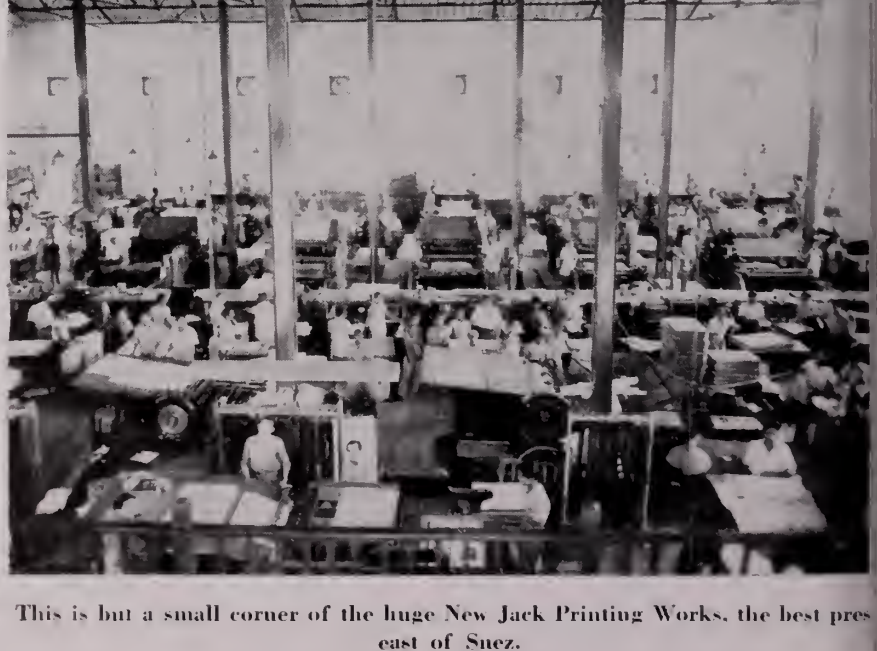
While we have no beer with pro hibition in the country, we hav scores of Irani and other restauran in Bombay where tea is served i half-cracked and dirty-looking cup Can they not be taught some funda mental rules of hygiene through sim lar films?

NEY'S NAY!

Hollywood, October 6.

Charming Hollywood actress Gree Garson, 36, obtained a divorce decre from her actor-husband Richard Ne 34.

Greer was unhappy because Ne who acted her son in her Oscar wi ning, "Mrs. Miniver", made unfa vourable comments about her work



This is but a small corner of the huge New Jack Printing Works, the best pres east of Suez.

sides he dubbed her as a "has en" and only recently Greer com-eted a streamlined comedy "Julia isbehaves" where she appears. gla-orous and chic, in a swimming cos-me.

DOUBLE B

Bombay. September 30.

Addressing Bombay journalists. r. D. R. S. Bower. Regional Infor-ation Officer to the U. K. High ommissioner. said that one of the ys of cementing friendship be-een Britain and India was through ms and some film shorts showing working of the British police rce would be shown to the officers re. He also added that the British formation office in Bombay had ite a few documentary and educa-nal films which would be loaned public institutions on request.

Every one is anxious to show us ms—documentary and educational but what about our Ministry of In-rmation and Broadcasting in arge of Documentaries and News-els? When will the two Bs—Bhav-ni and Badami—wake up from ir slumber?

SPRAYING THE CLOUDS

Hollywood, October 3.

In keeping with the lavish tradi-ns of American advertising. ten anes swooped over Beverly Hills, ollywood and Los Angeles and re-ased Rs. 67.000 worth of perfume.

Each pilot was accompanied by a rfume gunner dressed in black in and sheer nylons. The gun-rs were members of a model ency.

Unfortunately not a drop was sniff-by the residents owing to the ivy fog and smoke.

NEW COLOUR?

London. September 12.

Arthur Lacon. a 69 year old build-contractor from Northern England ims that his new invention in the d of colour films will revolution-the entire British film industry.

After years of research. Lacon dis-ered that the spectrum can be it into two colours. From these ic tints. "sunlight" and "moon-ht" as he calls them. every known our and shade can be built up.

Ordinary black-and-white panch-natic film is used but shots are en alternatively with different ers. After processing, the film is put into a projector with a small gadget in the shutter producing "sun-light" and "moonlight" as each pic-ture goes past.

Lacon has offered this invention to the independent film producers who are forming a co-operative company to fight the Arthur Rank combine in Britain.

AT LEAST ONE

Hollywood, September 30.

There is one star in Hollywood who isn't scared of admitting her correct age. and that is "Josephine" the famous monkey star who cele-brated her 41st birthday on the "Words And Music" set.

UNDER DURESS

Madras. September 24.

Under the Madras Cinematograph Rules 1933. the Government have ordered that every licensee shall ex-hibit at the beginning of each per-formance not less than 2000 feet of one or more approved films.

This is the only way. perhaps. of exhibiting the Badami-Bhavnani stuff now under production.

MARCHING MADRAS

Madras. September 21.

Presiding over the Motion Picture Engineering Students Union of the Central Polytechnic on Monday. the 20th September, Mr. H. Sitarama Reddi. Minister for Industries. said that Government were contemplating the introduction of a Bill that would give the right to the Government to insist upon cinema studios taking in a certain percentage of students from polytechnic schools as apprentices. Though the institution was run by Government, it was still not complete-ly up-to-date in scientific equipment but he hoped that this state of affairs would not last long. He also ap-pealed to the film directors to take in trained men as apprentices in their studios before legislation was enforced on them.

NEW CANVAS

Hollywood. September 20.

All attempts at reconciliation be-tween Ronald Reagan and Jane Wy-man have failed and it is said that they are filing their divorce suit.

Ronald has already started living in his bachelor quarters and Jane is taking painting lessons and avoiding all social life. Hope the painter is young and handsome.

SPREADING DEMOCRACY

Johannesburg, September 14.

20th Century Fox has made a new deal with the R.K.O. Studios to dis-tribute their films in the Union of South Africa. Rhodesia. Portuguese East and West Africa. Mauritius and Madagascar as well as the company's British made productions. and the films of independent allied produ-cers.

Not content with mere distribution of films, Twentieth Century Fox in-tends to build new cinemas in South Africa and processing laboratories in Johannesburg.

Munnawar Sultana acts the injured in "Meri Kahani", a social story produced by Super Team Federal Productions.

American tentacles are spreading and slowly engulfing areas outside America!

AN EXCELLENT BOOK

Dr. N. V. Rajkumar, Secretary of the Foreign Department of the All-India Congress Committee, has brought out a very useful little book. "Indian Political Parties", priced at Rs. 2|8, giving a complete over-all picture of the different political parties in India—their antecedents, ideologies, organisation etc. A chapter on the various political parties in the Western countries provides a useful background for a comparative study of politics as influenced by different people and their parties the world over.

To the student of politics the book is indeed very useful but it will also prove quite informative even to the average professional politician who knows so little of the essence of politics being more used to its public effervescence.

The book is a good buy and can be had from the All-India Congress Committee, 7 Jantar Mantar Road, New Delhi.

NOVEL, INDEED!

New York, September 15

Edward Rice is making a short documentary film called, "Friend of the family". He says so many films have been made about human beings but so few of animals. In this film he will give a chance to the animals to narrate themselves their own thoughts and feelings.

Seeing the advertisement, "Wanted talking dog, bear or horse to narrate animal film series. Must have good voice. No birds or cows", Rice got a huge response from different people. One said, "I'm a talking dog", the other said, "I'm a little horse. My wife calls me dear, but I feel like a colt".

All those who love animals should find this a refreshing documentary.

BANNED AND CANNED!

Bombay, October 11.

The film "Nehru Guards India" produced by Messrs. Motwane Limited has been banned by the Bombay Board of Film Censors on the grounds that "the exhibition of the film is not desirable".

The film deals with the recent police action in Hyderabad and the surrender by the Nizam. It is understood that a certificate was previously granted to this film on the 24th of September. Hence the present action of the Censor Board is difficult to understand.

RESPECTABLE?

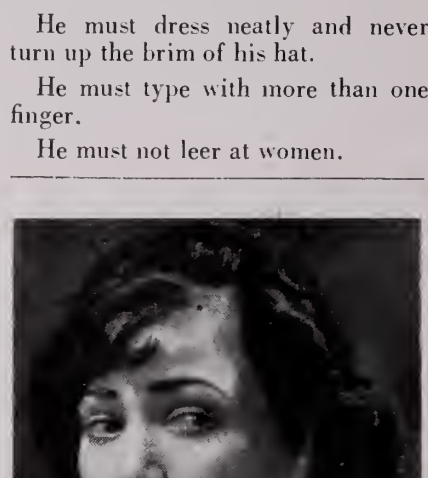
Hollywood, October 13.

Hollywood has made out a new code of behaviour for actors who appear in films as newspaper reporters. Some of them are:—

He must dress neatly and never turn up the brim of his hat.

He must type with more than one finger.

He must not leer at women.



Sitara comes to the screen after a long time in "Halchal", produced and directed by K. Asif.

He must not drink while on a job.

He must not shout at the news editor or sergeants at police stations.

He must behave like a gentleman when interviewing.

By the way, do the real ones ever follow all these?

INDIGNANT!

Hubli, October 11.

The Municipal authorities of Hubli have enhanced the Performance Tax on film shows from Rupees 2|- per show to Rs. 5|- per show. The local exhibitors are naturally indignant over this and threaten to stop film performances in protest.

The enhanced tax comes into force from the 12th of October.

The poor filmgoers seem to be between the devil and the deep sea.

JUST A SONG!

Patna, September 13.

The Governor of Bihar has banned the display of an entire song from "Jugnu", a picture produced by Shaukat Hussein, in the whole province of Bihar.

The words of the song are "Loo jawani phir nahin ani".

LOSE THAN PAY!

Calcutta, September 15.

The two-month old strike of the employees of the Lighthouse cinema in Calcutta, during which time the cinema was closed, once again jumped into news when Provaranjan Sen and 11 others were arrested for picketing in front of the cinema.

The arrested men were released on bail of Rs. 100|- each. It is alleged that the accused attempted to commit breach of peace by preventing some of the workers from joining their duty and also attempted to assault them.

NOW ARMED!

Calcutta, September 15.

The Bihar Legislative Assembly passed the Bihar Entertainments Tax Bill recently. Some minor amendments were accepted.

The Bill aims at consolidating and amending the law relating to the imposition of tax on amusements and entertainments in Bihar. With this Bill, the government has the power to increase the prevalent rate of entertainment tax.

NEW JACK

Over a thousand friends from all walks of life responded to Rao Saheb D. K. Parker's invitation to a very pleasant Dassera celebration presided over by Sjt. S. K. Patil, President of the Bombay Provincial Congress Committee, at the New Jack Printing Works Ltd., one of the largest and most uptodate printing and lithe presses east of Suez.

With Rao Saheb Parker's unique talent for organization, the New Jack Printing Works has become, within a few years, perhaps the most modern and well-equipped press in the country and as such meets the various exacting demands of a free nation in the field of printing.

To the readers of "filmindia" New Jack should be a familiar name as their popular magazine has been regularly printed there for the last 1[illegible] years.

PICTURES IN MAKING

. K. FILMS (Bombay)

"Aag" their maiden production is ıving a good run at the Royal Ope- House. Raj Kapoor, producer and rector, having already achieved ›mmendable success with his first tempt. is now busy with his next cture, "Barsat", a social romance arring Nargis and Raj Kapoor him- lf. The picture has a fine support- g cast led by Premnath. Shooting the picture is now progressing at ıll speed and is expected to be com- eted in a couple of months.

KASH CHITRA (Bombay)

"Lal Dupatta", the company's aiden picture, is now complete and booked for release at the Royal pera House after the current pic- re. Producer-director K. B. Lal has ready started his next socio-musi- l "Angraie" of which the "Mu- ırt" ceremony was performed on ovember 2nd, the New Year day. e is busy selecting the cast for Desh Drohi", the next picture, after ›mpleting which Mr. Lal intends to on a visiting tour to America.

ATIONAL THEATRES (Bombay)

Producer K. Asif has now almost mpleted "Hal Chal" which is be- g directed by Ojha of "Doli" me. The cast of the picture includ- a galaxy of popular artistes like argis and Dilcep Kumar in the ellar roles supported by Sitara, akub, Begum Para and Mazhar ıan.

K. Asif's next picture has a thrill- g subject, namely, the life of the eat revolutionary, "Bhagat Singh" ritten by K. A. Abbas.

AMOUS PICTURES LTD. (Bombay)

Their forthcoming release through is leading firm of distributors is l-India Pictures' social, "Pugree", ırring Kamini Kaushal, Shashikala d Wasti. The picture is rapidly aring completion.

Two pictures, produced by Kirti ctures which are now under pro- ction at the studios at Cadell Road. e, "Sati Soan" in Gujarati and "Maza Ram" in Marathi. Producer Kashyap is busy completing the preliminaries for the next picture to be directed by him.

AMBICA FILMS (Bombay)

The shooting of their first picture, "Anokha Pyar" is now completed and the picture has been sent to the editing rooms for final touches. Dilip Kumar and Nalini Jaywant play the

Pandit Indra, who is probably our most popular screen writer, established a new record in screen writers' earnings by being paid Rs. 30,000 for translating the Tamil dialogue and songs of "Chandralekha" into Hindustani. Who says that our film writers are poorly paid?

leading roles in the picture supported by Mukri, Sankatha Prasad, Kesarbai, Amirbai, Ved and Munshi Munakkar. The picture has been produced and directed by M. I. Dharamsey and the musical score is given by Anil Biswas.

They are now busy making preparations for the shooting of their next musical social to be also produced and directed by M. I. Dharamsey.

FILMISTAN LTD. (Bombay)

"Shaheed" is being received warmly at all places where it has been released so far and has created a new record in popularity and box office collection at Delhi, Simla and Dehra Dun. Three more pictures are awaiting release, namely, "Nadiya-ke-Par" produced and directed by Kishore Sahu and starring Kamini Kaushal and Dilip Kumar, "Sanwariya", starring Hafeez Jehan, a debutante, with Rehman and Veera and "Actress", starring Rehana, Prem Adib and Meena.

The company has an imposing production programme with yet three more pictures under production, one of which, dealing with the story of the I.N.A., will be directed by Ramesh Saigal and has been named "Samadhi". It stars Ashok Kumar. Bibhuti Mitra will direct the second picture, a social, entitled "Shabnam", while Santoshi is busy with the third one, a dance-musical, called "Sargam".

DIAMOND PICTURES LTD. (Bombay)

The novel experiment of this well-known firm of distributors, "Anyaya", a picture made out of cuttings of some old Bombay Talkies pictures, is now ready for release.

"Triumph of Youth", a Russian picture, released through this firm is receiving enthusiastic reception from spectators all over India and is drawing crowded houses wherever it is released. They have a big programme on hand of dubbing well-known Russian films in Hindustani, and they will shortly announce the names of those films which have been dubbed.

C. S. KESHAVLAL (Bombay)

This new concern was started in January 1948 by Messrs. Chimanlal S. Baxi and Keshavlal Shah, and during the ten months of its career, it has already produced one picture, "Midnight in Bombay" and secured distribution rights for four pictures, one of them being the "Blue Angel"

starring Marlene Dietrich. The executives are now busy making final preparations for the shooting of their next production called "Nyaya". at the Famous Cine Laboratory and Studios.

GUPTA ART PRODUCTIONS (Delhi)

Their maiden picture, "Ek Roz", which was released at Hyderabad (Sind) and Kanpur, is now running in the 16th and the 10th week respectively at the two stations. It stars Nasreen of "Shah Jehan" fame with Al Nasir, Ajmal, Asha Posley and Salim Raza. It has been directed by Dawood Chand and Shyam Sunder is in charge of music.

VISHWA MOVIETONE (Calcutta)

"Meghmala", the maiden social of this new concern is now ready for release. It has been directed by Dhiresh Ghosh under the supervision of Niren Lahiri, from a story written by Saradendu Banerji. The picture stars a new discovery, Nilma, with Hiralal, Sunder Nitish and Sham Laha. Gopen Mallick is responsible for the musical score, with good songs from Pandit Bhusan and some good dance numbers.

RATAN PICTURES (Bombay)

Shooting is now briskly going on at the Shree Sound Studios of Ratan Pictures' musical "Char Din", under the direction of M. Sadiq. Suraiya, the leading star, is cast in a role quite different from what she has played in her previous pictures. The support comes from a fine cast led by Jayant and Shyam and consisting of Badri Prasad, Randhir, Cuckoo, Mohana, Amir Banoo and Om Prakash. The story and dialogue of the picture are written by A. Bazidpuri while Shyam Sunder is responsible for the music.

SHREE AMAR PICTURES (Calcutta)

"Shadi-ke-Baad", a musical social, starring Jyoti and Amarnath, supported by Sunder, Parbati, Khwaja Sabir and Tandon is now completed and awaits its censor trial.

ALLIED ART PRODUCTIONS (Bombay)

Their maiden picture "Gajre" is now ready for release. The next one, "Lehren" directed by R. D. Mathur, starring Suraiya in the principal role, is under production and "Har Singar", the next one, to be directed by Mahesh Kaul, is shortly expected to go to the sets.

SHREE RANJIT MOVIETONE (Bombay)

Ranjit's latest mythological. "Jai Hanuman" is having a good run at several cities. Director Prahlad Dutt is making swift progress with Ranjit production No. 114, starring Shashikala. Aga Jan and Satish, while "Bhool Bhulaiya", a musical comedy, starring Aga Jan and Zeb Kureshi is well on its way under the direction of Taimur Behramshaw.

"Mitti-ke-Khiloune", "Kaun Hamara", "Lakhon-mein-Ek", "Duniya-ek-Sarai" and "Pardesi Maheman" are awaiting release.

Recruit Ignatius D'Souza, of "Belmont", 37, D. Napean Sea Road, Bombay 6, knows Hindi, Marathi and Gujarati. He can also sing and act. People who have heard him sing call him "Saigal".

JAGAT PICTURES (Bombay)

Their maiden production, "Veena" had a good reception in Delhi, where it was released at Novelty and Regal simultaneously. Their next picture, yet untitled, is expected to go to the sets shortly.

SURESH FILM DISTRIBUTORS (Bombay)

Two pictures in Gujarati, "Chubdadi" and "Lakho Fulani" are being produced under the auspices of this firm of distributors and being directed by Amritlal Thakur and M. C. Chuniwaler respectively. The story for "Chubdadi" is written by Vijay Bhatt and the leading roles are being played by Motibai and Natvarlal, while Karsandas Manek wrot the story for "Lakho Fulani".

Two Hindi stunt pictures, "Ra gila Jasus", a Havewala productio and another, untitled, a Santosl Pictures Production, are also pr gressing rapidly. Blue Art Picture "Payal" in Hindi is now complet as also Girdhar Bahar Production "Goolnar". The next on the pr gramme is one more Hindi Pictur "Kheti".

VIRENDRA CHITRA (Bombay)

Their maiden social, entitled "Ja gruti", starring Ravi Kant and Mc hana, and directed by Manoha Ghatwai, is expected to be ready fo release shortly.

LOKMANYA PRODUCTIONS (Bombay)

"Girls' School", their maiden so cial, directed by Amiya Chakravarty is now completed and is receivin final touches at the Bombay Talkie Studios, Malad. Pradeep has compos ed lyrics for the picture and J. S Casshyap has written the dialogue while Anil Biswas and C. Ramchar dra are responsible for the music The cast includes Gita Bali, Shash kala, Sohan, Sajjan, Mangala, Rar Singh and Vimla Vasishtha.

VARMA FILMS (Bombay)

This new enterprise, recentl founded by Messrs. Varma Brothers has acquired the entire distributio rights for "Sohag Raat", an Orienta Pictures' social, starring Gita Bal and directed by Kidar Sharma.

SHREE GOPAL PICTURES (Bombay)

This new producing concern i busy with the shooting of the firs picture, a social called "Karwat" starring Gita Nizami, Satish and Jee van under the direction of Prakash Hansraj Behel is directing the music

JAI HIND FILM EXCHANGE (Bombay)

This new film of distributors hav acquired Mangal Pictures' "Jai Mal bar" for Bombay Presidency and ar also controlling the distribution o Navyug Pictures' "Paroo" which i scheduled for release at the Ne West End, and also of another pic ture called "Shikayat". They hav also acquired Mangal Pictures' Ma rathi social "Jivacha Sakha", booke for release at the Majestic, "Adalat" a Hindustani social now complete and "Mothi Mansa", another Mara thi picture now under production.

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VARIETY PICTURES

c/o. Shree Sound Studios, Dadar,

BOMBAY.

Starring NARGIS, SITARA, NASIR KHAN, YAKUB and DILIP KUMAR

Produced by K. ASIF | Directed by S. K. OJHA | Screenplay HASRAT | Music SAJJAD